

**COURSE
GUIDE**

BJC312
Techniques of Radio News Writing and Production

Course Team

DR GEVER VERLUMUN CELESTINE
(Course Developer/Writer) - UNN



NATIONAL OPEN UNIVERSITY OF NIGERIA

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National Open University of Nigeria
Headquarters
University Village
Plot 91, Cadastral Zone Nnamdi Azikiwe Expressway
Jabi, Abuja

Lagos Office
14/16 Ahmadu Bello Way
Victoria Island, Lagos

e-mail: centralinfo@nou.edu.ng
URL: www.nou.edu.ng
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Introduction

BJC312 – Techniques of Radio News Writing and Production is a course for students offering B.Sc. Broadcast Journalism Programme in the National Open University of Nigeria. The course consists of three Modules and a couple of Study Units. The material has been developed to suit undergraduate students taking Broadcast Journalism in the National Open University of Nigeria (NOUN). The module has been carefully designed to cater for the curious minds of those who want to delve into the world of broadcast journalism, especially radio. It will also be of immense help to those who are already practising as it will help to stimulate new debate and reinforce what they already know. The module therefore dwells on both the theoretical and practical knowledge that will enhance the skills of those who are passionate about radio broadcasting. Do you love radio broadcasting? Are you already a radio journalist? Do you want to know the principles that guide radio news, from news gathering to production? This module will be a valuable reference material for you. Read and digest every content and see you grow from that novice radio news writer and producer to that professional the world has been waiting for. Welcome to the world of radio news writing and production.

Course Competencies

To make the best of this course, you must have the basic knowledge of journalism, especially news writing and reporting. Although the module dwells on radio news writing and production, the underlying principles of radio journalism is built on the principles of journalism, be it print, new media or television. Thus, understanding the act of writing, speaking and building strong human relationship are key elements and virtues that will make you are competent radio journalist. You must therefore be imbued with creative and critical mind, writing skills as well as passion to learn and share verifiable and reliable information about things that happen in your community. You must also be curious to know about national and international issues, for all these will stand you out as a professional news gatherer.

Course Objectives

The module primarily marries the theory and practice of radio news writing and production, by providing theoretical background to the concept of news and factors that shape news selection. Specifically, the module introduces students to the concept of news and sources of news. It guides students to understand how to gather relevant news materials and the production processes it undergoes before being sent out to public domain as news.

Working Through this Course

To successfully complete this course, read the study units, listen to the audios and videos, do all assessments, open the links and read, participate in discussion forums, read the recommended books and other materials provided, prepare your portfolios, and participate in either face to face facilitation in your centre or the online facilitation.

Each study unit has introduction, objectives, the main content, conclusion, summary and references/further readings. The introduction will tell you the expectations in the study unit. Read and note the objectives. The objectives tell you what you should be able to do at the completion of each study unit. So, you can evaluate your learning at the end of each unit to ensure you have achieved the intended learning outcomes.

To meet the intended learning outcomes, knowledge is presented in texts, video and links arranged into modules and units. Click on the links as may be directed but where you are reading the text off line, you will have to copy and paste the link address into a browser. You can download the audios and videos to view off line. You can also print or download the texts and save in your computer or external drive. The conclusion gives you the theme of the knowledge you are taking away from the unit.

There are two main forms of assessments – the formative and the summative. The formative assessments will help you monitor your learning. This is presented as in-text questions, discussion forums and Self-Assessment Exercises.

The summative assessments would be used by the university to evaluate your academic performance. This will be given as Computer Based Test (CBT) which serves as continuous assessment and final examinations. A minimum of three computer-based tests will be given with only one final examination at the end of the semester. You are required to take all the computer-based tests and the final examination.

Study Units

The course is broken into three modules with three units in each of the modules as shown below:

Module 1: General Introduction

Unit 1: Overview of Radio

Unit 2: Overview of News

Unit 3: Overview of Radio News

Module 2: Writing Radio News

Unit 1: Understanding Basic Concepts in Radio News

Unit 2: Techniques for Radio News Writing

Unit 3: Programmes of a Radio Station

Module 3: Introduction to Radio Production

Unit 1: Understanding Radio Production

Unit 2: Radio Production Equipment

Unit 3: Structure of a Radio Station

References and Further Readings

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- <https://ayomenulisfisip.files.wordpress.com/2014/08/radio-program-production.pdf>

Presentation Schedule

The presentation schedule gives you the important dates for the completion of your computer-based tests, participation in forum discussions and participation at facilitation. Remember, you are to submit all your assignments at the appropriate time. You should guide against delays and plagiarisms in your work. Plagiarism is a criminal offence in academics and is highly penalised.

Assessment

There are two main forms of assessments in this course that will be scored: the Continuous Assessments and the final examination. The continuous assessment shall be in three-folds. There will be two Computer Based Assessments. The computer-based assessments will be given in accordance to university academic calendar. The timing must be strictly adhered to. The Computer Based Assessments shall be scored a maximum of 10% each, therefore, the maximum score for continuous assessment shall be 30% which shall form part of the final grade. The final examination will be maximum of two hours and it takes 70 percent of the total course grade. The examination will consist of 70 multiple choice questions that reflect cognitive reasoning.

How to get the Most from the Course

To get the most in this course, you need to have a personal laptop and internet facility. This will give you adequate opportunity to learn anywhere you are in the world. Use the study unit's objectives to guide your self-study in the course. At the end of every unit, examine yourself with the objectives and see if you have achieved what you need to achieve.

Carefully work through each unit and make your notes. Join the online real time facilitation as scheduled. Where you missed the scheduled online real time facilitation, go through the recorded facilitation session at your own free time. Each real time facilitation session will be video recorded and posted on the platform.

In addition to the real time facilitation, watch the video and audio recorded summary in each unit. The video/audio summaries are directed to salient part in each unit. You can assess the audio and videos by clicking on the links in the text or through the course page. Work through all self-assessment exercises. Finally, obey the rules in the class.

Online Facilitation

You will receive online facilitation. The facilitation is learner centred. The mode of facilitation shall be asynchronous and synchronous. For the asynchronous facilitation, your facilitator will:

- Present the theme for the week;
- Direct and summarise forum discussions;
- Coordinate activities in the platform;
- Score and grade activities when need be;
- Upload scores into the university recommended platform;
- Support you to learn. In this regard personal mails may be sent;
- Send you videos and audio lectures; and podcast.

For the synchronous:

- There will be eight hours of online real time contact in the course. This will be through video conferencing in the Learning Management System. The eight hours shall be of one-hour contact for eight times.
- At the end of each one-hour video conferencing, the video will be uploaded for viewing at your pace.
- The facilitator will concentrate on main themes that students must learn in the course.
- The facilitator is to present the online real time video facilitation time table at the beginning of the course.
- The facilitator will take you through the course guide in the first lecture at the start date of facilitation

Do not hesitate to contact your facilitator. Contact your facilitator if you:

- do not understand any part of the study units or the assignment.
- have difficulty with the self-assessment exercises
- have a question or problem with an assignment or with your tutor's comments on an assignment. Also, use the contact provided for technical support.

Read all the comments and notes of your facilitator especially on your assignments; participate in the forums and discussions. This gives you opportunity to socialise with others in the programme. You can raise any problem encountered during your study. To gain the maximum benefit from course facilitation, prepare a list of questions before the discussion session. You will learn a lot from participating actively in the discussions.

Finally, respond to the questionnaire. This will help the university to know your areas of challenges and how to improve on them for the review of the course materials and lectures.

Module Structure

Module 1: General Introduction

Unit 1: Overview of Radio

Unit 2: Overview of News

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Module 2: Writing Radio News

Unit 1: Understanding Basic Concepts in Radio News

Unit 2: Techniques for Radio News Writing

Unit 3: Programmes of a Radio Station

Module 3: Introduction to Radio Production

Unit 1: Understanding Radio Production

Unit 2: Radio Production Equipment

Unit 3: Structure of a Radio Station

Module 1: General Introduction to Radio Broadcasting

Unit 1: Overview of Radio

Unit Structure

- 1.1 Introduction
- 1.2 Intended Learning Outcomes
- 1.3 History of Radio
 - 1.3.1 Types of Radio Technologies
 - 1.3.2 Characteristics of Radio
 - 1.3.3 Functions of Radio
 - 1.3.4 Types of Radio Stations
 - 1.3.5 Methods of Radio Ownership and Operation
- 1.4 Self-Assessment Exercises
- 1.5 Conclusion
- 1.6 References/Further Readings
- 1.7 Possible Answers to the Self-Assessment Exercises



1.1 Introduction

Radio is no stranger for most of the people across the world today. From being that familiar voice in the morning that tells the news, or that source of music to keep you active by noon to the late-night FM DJ's voice that soothes you to sleep. For the busiest commuters, it has made a routine travelling across cities seem like a walk in the park. Radio has become so familiar that we sometimes forget the technology as we get more familiar to the names, we hear it calling each day. Could it be that we might just forget the names along with this traditional media technology with the emergence of new devices? But then what is radio?



1.2 Learning Outcomes

At the end of this unit, you should be able to:

- a. Discuss the history of radio
- b. Identify the characteristics of radio
- c. Describe the functions of radio

- d. Distinguish the different types of radio



1.3 History of Radio

Before we delve into the history of radio, it will be beneficial to first of all understand what radio is. Radio is an audio receiving device that is capable of converting frequency radiation in the form of radio wave into audio signal. The signal is sent through a transmitter from a station and is picked by a receiver in the radio which then converts this form of energy into audible sounds that we hear on the speakers of our radio set. Radio waves are part of the electromagnetic spectrum just like microwave and Xray.

To make radio communication possible there must be a sender who encodes sound to radio wave, that is, converts sound into electric signal through the use of a microphone which is further converted to radio wave and is radiated (sent) as frequencies through the use of a transmitter. It is this radio frequency wave that is picked by the radio receiver which converts it to electric signal and in turn is further converted to sound wave through a speaker in a process known as transduction and that is how we get to hear the sound as voices and music. So, there is an encoding and decoding process, that is basically a conversion and reversion process of energy at both ends with a radio transmitter and a radio receiver for radio to work successfully.



Old Radio Set

Source: <https://www.shutterstock.com/image-photo/yogyakarta-indonesia-february-20-2021-portrait-1924936598>

Theoretically, radio messages can travel about 1,000 miles. Frequency modulated (FM) signals however, that is, the signal for most of our local stations can travel just about 65 miles to get to our radio set while amplitude modulated (AM) frequency can travel for about 1,000 miles. But this distance can be significantly impeded by buildings, topography and other signal interferences.

The first documented transmission of radio signal was received at a distance of about 1 kilometre just around the length of 9 stadiums combined and it was used to transmit signal of Morse code. This was in 1895. What is Morse code? The Morse code at the time was a way of sending messages using series of pre-arranged patterns between the sender and the receiver referred to as a code. This was a form of telegraphic communication as the signal that was sent over with the radio at this point was generated through the use of pulse. Imagine it like creating electric sparks with an on and off switch. That is generating sound by through the use of electric clicks. The length of the clicks and the interval between clicks are noted on the receiving end and then compared with the set of agreed codes to derive the meaning of the message. At this point in time voice was not sent as radio messages.

It will be instructive to understand that at the time of the invention of radio microphone was already in existence after inventions by people like Alexander Graham Bell in 1876, Edward Hughes, Isaac Newton and Emile Berliner and others who prior to the invention of radio were already pioneering various forms of microphone technologies. But radio and microphone at this stage served different purpose. While microphone was meant to address the need for telephone conversation, radio was being pioneered as a means of sending messages and signals for industrial applications such as ship sailors and soldiers as it is still broadly used today in many industries such as in defence and safety. So, it would seem radio was not meant for the public at the much earlier stage.

The first official transmission of voice on radio was in 1906 by Reginald Fessenden at Brant Rock, Massachusetts. From then on radio gradually went on to become a system of public message delivery, that is, a mass media as license was given in 1920 to the Pittsburgh's Westinghouse Electric Manufacturing Company KDKA to begin scheduled transmission from November 2. From then the growth and adoption of radio all over the world can be said to have really been tremendous especially within its first 80 years. Today radio is said to be listened by 92% of the world's population. This is more than smartphone adoption which has 81% users of the global population.

In Nigeria, radio is said to have commenced in the form of a redistribution service known as Radio Diffusion Service (RDS). That is, signal transmitted in Britain was rebroadcast in Nigeria through the use of public listening via loudspeaker systems as part of an experiment by the BBC. This was introduced in 1933 to serve the purpose of the colonial government in Nigeria. It was not until 1935 that licence was given for the transmission of the British service broadcast in Nigeria through a wireless system to radio receivers and the first of such stations in Nigeria was established in Ibadan in 1939 and another was established in 1944 in Kano transmission in 1939 at Ibadan. These were not full fledged broadcast stations, they only disseminated what they received without local programming.

In April 1951, the Radio Diffusion service was transformed to the National Broadcasting Service which led to the establishment of radio stations in Enugu and Kaduna and the stations that were earlier established as part of the RDS in Lagos, Ibadan and Kano became full stations. It was in a bid to make radio service available to the public across the country that the National Broadcasting Service which was now christened the National Broadcasting Commission in 1957 went ahead to establish more radio stations. As at 1962 radio stations had been created in Sokoto, Warri, Ilorin, Maiduguri, Onitsha, Jos, Abeokuta, Calabar, Kastina, Ijebu-Ode and Zaria.

Radio broadcast in Nigeria was solely by the government until 1992 when the Military administration of General Ibrahim Babangida through decree 38 of 1992 granted the permission for private individuals to own and operate licenced broadcast radio stations in the country. The first private radio station was known as Ray Power FM. It started operation in 1994. Today there are about 625 radio stations in operation in Nigeria spread across the 36 states of the federation and the Federal Capital Territory.

While this number accounts primarily for traditional system of transmission through radio waves, with the fast adoption of mobile phone technologies many online radio stations are being established to take on a new set of audience through online radio also regarded as streaming platforms.

1.3.1 Types of Radio Technologies

Radio technology simple refers to the technical process through the message is sent to the audience from the sender. That is, the nature of the channel between the sender and the receiver. Traditional radio employs the use of radio frequency wave which sends messages as radio waves to the receiver's radio set and it is broadly divided into two – Frequency

Modulation and Amplitude Modulation. However, with the advent of modern technologies, a new form of radio technology has gradually emerged, this is the digital or online radio.

- a. **Frequency Modulation (FM) Radio:** the signal generated by the contents (that is the voice and audio message) in this form modulates the frequency of the signal in which the message is encoded. That is, the message is encoded within the frequency of the signal. This makes the message to have a high level of clarity as the frequency is hardly significantly impacted by interference and it is often in the high frequency range. It is therefore valuable for voice communication and music. This is the form of encoding used by most of the local stations across Nigeria.
- b. **Amplitude Modulation (AM) Radio:** in this form of transmission, the message is encoded with the amplitude of the signal that is conveying the message to the receiving set. So, what it works with is the amplitude of the signal. AM signal is susceptible to signal interference.
- c. **Internet Radio:** this includes all forms of audio message dissemination that embodies the characteristics of radio programming such as scheduling a message to a large audience from a sender using the internet protocol as a means of sending the message. Now it is important to make a distinction between internet radio and other forms of audio communication over the internet such as voice over IP (VoIP) and mobile telephony. For internet radio, the content is presented by an identifiable presenter on a routine schedule with specific format, using a specific handle or station and the audience are scattered and without shared commonality. Spotify, Apple Music, SiriusXM and many others provide varied versions of internet radio. There are sometimes referred to as streaming radio when the message goes on live while using the internet or podcast when the audience can download or listen at any time by going to the station page. Online radio is still evolving and its definition might keep changing along with the invasions that come with it.

1.3.2 Characteristics of Radio

Radio is considered as a traditional media of mass communication primarily because of its historical place in the development of media technologies for communication. Its role in shaping society and being shaped by society can be said to have defined some its peculiar characteristics. So, to fully understand and appreciate radio as a means of communication, it is imperative to become familiar with its major characteristics. These characteristics are:

- a. **Audio in nature:** unlike most other forms of mass communication radio messages are disseminated as sound only. There are no visual components to the message apart from audio descriptions added to enhance message visualization. This is unlike newspaper and magazines where the readers are able to glance through the messages as texts and make meanings most often added by pictures. Television is radio's close ally but the distinguishing factor here is that television has motion picture as its major audience appeal while still retaining the audio characteristics of radio. With radio the presenter needs to work the message into the imagination of his audience who have just his voice and other accompanying sounds to go with. This nature of radio gives it a strategic advantage as people can actively engage in radio listening while simultaneously carry out other tasks. This has made radio for many a work place companion.
- b. **Message is transient:** radio messages are transient. That is, you are listening to it here and now. The audience cannot go back to what was transmitted to relisten for better understanding. This is part of the reasons why it is imperative for radio presenters to speak clearly and use words that are easy to understand at a single listen. This nature of radio places it at some kind of disadvantage when compared to printed forms of mass communication such as newspapers and magazines. With these the reader can always flip the pages back and forth to make meaning of the messages they are reading. However, the modern forms of radio such as the online radio, contents are uploaded in the internet and the audience can often go back at a later time to have a listen. This technical advantage is one that makes modern technology a useful adjunct to traditional media. For this reason, a lot of traditional stations also have presence online where they share most of their contents so that their audience can always have access and follow up whenever they feel the need.
- c. **Broad appeal:** radio has a broad audience appeal. This is through the variety of programming radio presents to the audience which makes it able to satisfy the needs of a much broad audience categories. Radio has the ability to achieve mass appeal through its use of spoken words which does not require for the audience to have the ability to read for them to participate in radio listening unlike when we considered other media like newspapers and magazines. With radio, the audience feels a more personal communication because the contents are presented to him in a language, he is more familiar with. Then the cost of participation in radio is very little which makes it a non-discriminatory media.

- d. **Radio costs very little to acquire:** This means that the audience are not required to pay subscription fee to enjoy listening to radio. This is unlike television that requires subscription fees or newspaper and magazines which will require a routine purchase. This sense of affordability makes radio appealing to both the rich and those who do not have enormous finances. It does not discriminate either by level of education or by wealth. Some people consider newspapers and magazines as elitist in nature and cable television as a media for the wealthy which makes them to appeal less to a considerable number of potential audiences who cannot read or do not have substantial wealth.

- e. **Schedule:** radio station for them to qualify as a mass media for broadcast communication must have a set of programmes that are transmitted repeatedly at specific time interval and duration. So, a programme may be transmitted every week on Fridays at 2pm and the daily 7am morning news go on air everyday once it is 7am without being substituted by another programme. The programmes must be known and repeated within unique features that make each one identifiable. Schedules are important to encourage tune-in

- f. **Uses electromagnetic frequency:** radio messages are transmitted using radio frequencies which is part of the electromagnetic spectrum. It works using AM and Fm frequency bands. The messages disseminated through radio goes from the station to many receivers who must receive the message instantaneously. This is made possible through the use of radio transmitters which beams the radio frequencies to receivers within its reach. Without electromagnetic frequency there can be no radio.

- g. **Audience are scattered:** radio audience, just like those for television are often said to be scattered. That is, they are spread across different parts of a city or cities. Though one can see people listening to radio as a social experience in the evening or as commuters in the morning ride to work, they only form niches and tiny segment of the overall members of listeners who are in different places listening all at the same time. When compared with the RDS earlier introduced in Nigeria by the colonial government, we can clearly see that that form of message dissemination to an audience who are gathered around to listen through a speaker does not qualify as radio.

- h. **Heterogeneous Audience:** those who listen to radio are said to constitute people drawn from different works of life, having diverse views and opinions on issues, even on issues presented on radio. This means that the audience for radio even though they share in a singular experience of listening to the presenters, they hold diverse views based on their various backgrounds and socio-political and cultural affiliations. This means that the news on the radio might tend to take different meanings for the diverse listeners. This is part of the reasons why radio operators are advised to maintain neutrality in their presentation of issues and be fair to all parties in discussion of topical issues. So, when discussion programmes are featured on radio it is often advised that the discussants are drawn from people who can be said to significantly represent the views of the various segments of the communities that forms its audience.

- i. **Licence to operate:** radio has to be licenced to operate. That is because it works with radio waves which must be allocated, the frequency with which a station operates must be assigned through licencing to avoid signal interference between stations. Also, licencing is a means of regulating the dissemination of information so that people do not abuse the use of radio to spread false messages or mislead the people through the information on radio. This has to a large extent helped to sustain the credibility of radio. Usually, licence is granted by a body created by government to licence and regulate the operations of radio stations. While some persons have opposed the need for radio licencing stating that it impedes on freedom of communication, when fairly managed one can agree that the issuing of licences for stations can go a long way to check abuses of the media.

- j. **Operates within physical boundaries:** radio signals a limited by physical distance. That is, even though theoretically radio frequencies can be said to travel in perpetuity, the signals disseminated by local radio stations are restricted within specific geographical locations. This is due to the transmitter strength, the allocated bandwidth and the licence with which the station operates. FM stations are typically suitable for covering interstates but not an entire country like Nigeria. For a broader reach, AM signals are often used. Most often stations also rely on other local stations to retransmit their messages or air them simultaneously as live broadcast thereby reaching a greater number of audiences in different location where the original signal could not have reached.

- k. **One-way communication:** radio is a one-way form of communication. That is, the message comes from the sender to the audience and the audience are not able to respond back to the sender. So, feedback to message is not immediate. However, with the emergence of modern technologies, radio listeners are able to share in a social experience that takes its roots from the radio programme through the use of social media and telephone contribution to the programme. This is gradually bridging the gap between the sender and receiver. Albeit traditional radio process of communication is unidirectional.

- l. **Audience are anonymous:** different from what we see with modern means of communication such as social media and telephone, radio audience are highly anonymous. They are only audience when they tune in to listen and nothing links them to the programmes or radio station they had listened to. While this may not be a widely discussed aspect of the nature of radio, it holds the value for the audience who just want to be informed or entertained without the fear of prejudice targeted specifically at him. This cannot be said to modern form of online radio digital radio and streaming media where the audience in most cases leave digital footprints on the contents they have listened to and the nature of their interests in the media. Traditional radio guarantees the privacy of the individual.

- m. **Fixed station, mobile audience:** while radio stations are often considered fixed geographically because of the requirement to have a mast from which the signal is transmitted, the audience for radio are most often considered mobile because the radio set for listen are often small and can be carried around from place to place. Sometimes, radios are also integrated into transportation facilities such as vehicles and motorbikes to help the mobile audience listen on the go. Due to its size, the audience are not restricted to a fixed location for listening. However, they are constrained due to the extent of the radio signal coverage.

1.3.3 Functions of Radio

Radio like most traditional media perform the following functions:

- a. **Information:** radio serves as a means of providing information on issues and events in society. This it is able to achieve mostly through news programmes. The radio is seen to maintain constant surveillance of the society and it reports on issues that is considered to be of interest to the public. This is such that the audience depends on the radio for their daily need for information. The day's news aggregate events from

within the local environment and other places that share some form of common values or events with potential implications for those within the local community. Radio magazine programmes also offer opportunity for in-depth analysis of recent events to put the issues within perspective by offering insight that may not have been apparent in the news.

- b. **Education:** radio is a source of socialization for many as it offers a broad range of programmes which offers the listeners the opportunity to learn and improve themselves. Radio can teach people about their local history and cultures as well as those of people in other places thereby offering the audience a chance at living a better life through adequate societal integration and full participation as members of the community. Besides social and cultural education, radio serves as a substantial platform for learning skills and developing one's careers. Education on numerous fields and topics are covered by programmes on radio. Some radio stations are dedicated completely to provide educational services for the audience. For some others they provide programmes that focus on aptitude development, encouraging skill development, quiz and debate.

- c. **Entertainment:** for many people radio is a primary source of entertainment as it provides them with music and soft programmes that help them unwind. Evening programmes on radio are mostly targeted at providing entertainment. Comic relief, music and discussions on topics such as celebrity lifestyle and movie updates help to provide the audience with entertainment. Because of the audio nature of radio, it is able to provide entertainment in a way that feels more friendly than when we consider entertainment in newspapers and magazines.



A man being entertained while listening to radio

- d. **Mass mobilization:** radio stations serve as agent for mass mobilization towards issues. They serve as avenues to mobilize the public to act or take part in activities that are consider to be of their best interest or for the development of the country. This includes mobilizing people to participate in elections, healthcare, sanitation and economic activities.

- e. **Confront social issues:** radio serves to aggregate the views of people to address social issues through debate and discussion. While the commentary by the radio station may present an avenue for directly presenting the stand of the station on particular issues of interest, discussion programmes serve as a broader means of bringing people together to talk about social issues and confronting them as a means of advocating for a better society. Radio has been attributed to influence government policies and public perception on issues.

1.3.4 Types of Radio Stations

- a. Commercial radio station:** these are radio station owned and operated for the purpose of making profit. That is, the motivation for establishing such stations is solely for profit. Therefore, while the station may meet other needs of the general public like providing information through news and education and entertainment through its various programmes as well as help improve commercial activities within the community through advertisement, its driving force is profit generation for the proprietor. So, the need to make profit comes before any other need or goal in such radio stations. Most private stations are commercial stations. Their reach is mostly regional and within states. Commercial stations can be owned by an individual or groups of individual and can also belong to a chain of media companies often referred to as media conglomerate. Private stations can have multiple outlets in different parts of the country running separately or collectively, but most often they share contents. Profit for these stations often come in the form of earnings from commercial messages and the sale of slots in their broadcast schedule. Some may also engage in merchandizing for other companies.
- b. Community radio station:** these are stations established to meet the needs of the immediate environment where it is located. They are established to address the peculiar needs of their environment and most often their driving force is to provide information of value to the community. these stations exist only as a single station in a single locality without branches or related media. A good example is campus radio as well as rural agricultural radio stations established to provide farmers with valuable information especially in rural communities. These stations are not driven by profit and because they exist as a social service, there is often a limit on the categories of commercial messages they are allowed to transmit.
- c. Public Service Radio:** these are stations operated for the primary purpose of providing contents that can be classified as being of public service. These stations are not driven by profit. They are established by the state which in a democratic setting is seen as an institution of the people for the people. So, while these stations are established by the government, they are expected to operate independently from the government and in the general interest of the public. These stations can operate within a state, multiple states or have national coverage such as the Federal Radio Corporation of Nigeria (FRCN) which has branches in all states of the federation with a parent station at Abuja. The programmes of these stations can cover broad

range of developmental agenda such as economic, political, social and cultural development of the country. They are used to mobilize the masses to participate in activities that are considered to be of public benefits such as immunization, voting and public education.

1.3.5 Methods of Radio Ownership and Operation

In discussing radio stations, it is important have a look at ownership pattern. This is because in the broader discussions of its activities and programmes we find that ownership plays a significant role in shaping how they go about their daily activities. There are broadly two types of media ownership: government or state ownership and private ownership.

- a. **Government ownership:** this is a media organization that is established and operated by the government or the state. depending on the type of political system being practiced in the country, the government might exercise total control of the media through funding and content moderation such that the media becomes just a mouthpiece of the state or it might give the media the freedom to operate for the overall benefit of the country. In most democratic countries the government establish media stations as part of providing social service for the purpose of providing education and sensitization as well offering a platform for debate of issues of national interest such that the views of the masses are articulated in the media. Government stations can operate at the local, state and national levels.



- b. **Private ownership:** this system ownership entails that the station is owned and operated by private individuals. They fund the stations daily operations and make decisions on its daily affairs as well as its contents. Private ownership of a radio station can take diverse forms such as ownership by an individual, groups of individual or the media as part of a media conglomerate. The media can operate for profit or to promote the ideas of its proprietors such as faith-based stations which see spreading a particular faith as their profit while some other private station gauge their profit as the extent to which they are making financial rewards from daily operations. Some of these stations can be operated based on funds from other organizations which see the station as a means of promoting their goals. Private stations can be local within a community; they can operate within a state or multiple states. Theoretically, private stations can also have an international outlook as a conglomerate with diverse media outlets and sister stations in different countries. These stations are unified by their ownership or ideology.



Ordinary Ahmed of Human Rights Radio and Television 101.1 FM Abuja (Example of a Private Radio Station)



1.4 Self-Assessment Exercise

Please read the following carefully and provide the most appropriate responses in 20 minutes:

1. What is radio?
2. Discuss two (2) types of radio stations
3. What are two (2) functions of radio?



1.5 Summary

Radio has evolved from its stages of early development to become one of the most widely used source of daily information and entertainment for majority of peoples in the world. This can be attributed to its ability of communicate in the local language of the people and present information that is of value of them. News, music, educational contents and many more are some of the reasons why people have constantly listened to radio and as modern technologies keep evolving, radio is gradually finding its traditions being integrated into new devices and platforms giving it a chance at remaining relevant in the face on technological evolution. From this unit we have become familiar with the history of radio, from its technological development and its onset in Nigeria. Due to its nature and peculiar characteristics, radio has been adopted by many to satisfy their needs for information, education and entertainment. The types of radio technologies, that is AM, FM and internet radio and their differences have been examined. Radio ownership and types of radio stations offer a perspective into how stations operate and their motivation for creating programmes.



1.6 References/Further Readings/Web Sources

McLeish, R (2005). *Radio production* (5th ed). Focal press: Amsterdam.

Mencher, M (2011). *Melvin Mencher's news reporting and writing* (12th ed). New York: McGraw-Hill Companies, Inc.



1.7 Possible Answers to Self-Assessment Exercises

1. What is radio?

Radio is an audio receiving device that is capable of converting frequency radiation in the form of radio wave into audio signal. The signal is sent through a transmitter from a station and is picked by a receiver in the radio which then converts this form of energy into audible sounds that we hear on the speakers of our radio set.

2. Discuss two (2) types of radio stations

Commercial radio station: these are radio station owned and operated for the purpose of making profit. That is, the motivation for establishing such stations is solely for profit. Therefore, while the station may meet other needs of the general public like providing information through news and education and entertainment through its various programmes as well as help improve commercial activities within the community through advertisement, its driving force is profit generation for the proprietor. So, the need to make profit comes before any other need or goal in such radio stations. Most private stations are commercial stations.

Community radio station: these are stations established to meet the needs of the immediate environment where it is located. They are established to address the peculiar needs of their environment and most often their driving force is to provide information of value to the community. these stations exist only as a single station in a single locality without branches or related media. A good example is campus radio as well as rural agricultural radio stations established to provide farmers with valuable information especially in rural communities.

3. What are two (2) functions of radio?

Information: radio serves as a means of providing information on issues and events in society. This it is able to achieve mostly through news programmes. The radio is seen to maintain constant surveillance of the society and it reports on issues that is considered to be of interest to the public. This is such that the audience depends on the radio for their daily need for information. The day's news aggregate events from within the local environment and other places that share some form of common values or events with potential implications for those within the local community.

Education: radio is a source of socialization for many as it offers a broad range of programmes which offers the listeners the opportunity to learn and improve themselves. Radio can teach people about their local history and cultures as well as those of people in other places thereby offering the audience a chance at living a better life through adequate societal integration and full participation as members of the community. Besides social and cultural education, radio serves as a substantial platform for learning skills and developing one's careers. Education on numerous fields and topics are covered by programmes on radio.

Unit 2: Overview of News

Unit Structure

- 1.1 Introduction
- 1.2 Learning Outcomes
- 1.3 Defining News
 - 1.3.1 Types of News
 - 1.3.2 News Value
 - 1.3.3 The Relativism of News
 - 1.3.4 News Sources and Sourcing News
- 1.4 Self-Assessment Exercises
- 1.5 Conclusion
- 1.6 References/Further Readings/ Web Sources
- 1.7 Possible Answers to the Self-Assessment Exercises



1.1 Introduction

News is a complex phenomenon. It means different things to different people: News is what is new; news is what people are hungry and thirsty for; news is what people are interested in because it is relevant and important to them; news is what media organisation says it is. Media people, the journalists, are those who tell people what is news; they select what is news worthy at the expense of other important events and incidences that may be of importance to the audience.

The notion of what makes events news worthy is subject to debate and has drawn the attention of researchers and professionals from different disciplines such as sociologists, psychologists, anthropologists, journalists and communication professionals. Why are some events considered news worthy and others not? In other word, what makes an event news worthy? How do journalists select what is news? What factors do they consider when selecting news?



1.2 Learning Outcomes

By the end of this unit, you will be able to:

- a. Define news
- b. Identify what makes an event news worthy

c. Discuss factors that influence reporter in the selection of news



1.3 Defining News

Have you listened to a radio station today? Have you gone through pages of newspaper today? When was the last time that you watch news on television station? Have you visited your favourite social media platforms recently to read about updates and posts made by your classmates, friends and associates? If you have done any of this recently, there is likely that you have read, seen or watched a news material. While a layman may see them and quickly recognise them as news, it is not everything you watch on television, listen to on radio station or read on social media that is considered as news. As a would-be journalist with the intention of working in either radio or television, newspaper or magazine, one thing that you will likely do, is writing news. To write news, you must know what is news. What then is news? Let us look at few definitions:

Definition/Perception of News	Author
“When a dog bites a man that is not news, but when a man bites a dog that is news.”	Charles Anderson Dana, American journalist, 1819-1897
“News is what somebody somewhere wants to suppress; all the rest is advertising.”	Lord Northcliffe, British publisher 1865-1922
“Well, news is anything that's interesting, that relates to what's happening in the world, what's happening in areas of the culture that would be of interest to your audience.”	Kurt Loder, American journalist, b. 1945
“Put it before them briefly so they will read it, clearly so they will appreciate it, picturesquely so they will remember it and, above all, accurately so they will be guided by its light.”	Joseph Pulitzer, American publisher, 1847-1911
“It is hard news that catches readers. Features hold them.”	Lord Northcliffe, British publisher 1865-1922
“For most folks, no news is good news; for the press, good news is not news.”	Gloria Borger, American journalist, b. 1952
“News is what a chap who doesn't care much about anything wants to read. And it's only news until he's read it. After that it's	Evelyn Waugh, British author, 1903-1966

dead.”	
“Never awake me when you have good news to announce, because with good news nothing presses; but when you have bad news, arouse me immediately, for then there is not an instant to be lost.”	Napoleon Bonaparte, French Emperor, 1769-1821
“Hard news really is hard. It sticks not in the craw but in the mind. It has an almost physical effect, causing fear, interest, laughter or shock.”	Andrew Marr, British journalist, b. 1959

From the various conceptualisation of what news is in the table above, we can say that news:

- a. Is what is unusual
- b. News is anything negative
- c. News is what is interesting to the audience

1.3.1 Types of News

Broadly speaking, news is categorised into hard and soft news. Even though there are argument about these categorisations, experts have been able to clearly show that the two are not the same. What then makes a news “hard” or “soft”?

- a. **Hard News:** Hard news are usually centred on event. There are every day’s news reports. The usually provides answer to the questions of "What, when, where and why". In terms of issues, hard news are usually economic news, political news and international news that are written not to entertain but to provide information, not written to entertain. Hard news requires no embellishment or excessive use of adjectives. The news demands immediate reporting due to its importance and short lifespan (continuing stories tend to follow shortly). In terms of style, hard news strictly complies with rules and principles of journalistic news writing, with rigid rules.

- b. **Soft News:** News is considered 'soft' when is not necessarily written to satisfy the requirement of timeliness, meaning that softest news possess an elastic lifespan than the hard news. Also, all soft news items have a low level of information. In other word, soft news items do not have substantial informational value (if at all); they centre on gossip, human interest stories and offbeat events. The sensational outlook and approach of soft news are combined with flexible style, thereby giving it an entertainment posture. This gives the writer the opportunity to embellish the story, using heavy dose of adjectives and anecdotes.

1.3.2 News Value

How does a writer or editor decide which occurrences are so extraordinary and which information the public needs to know? While anything can be considered news, journalists have set forth some standards they refer to as news values. What is newsworthy is determined by these news values. According to Stuart Hall, the media do not simply and openly cover incidents which are naturally newsworthy in themselves. News is the result of a lengthy process that starts with the systematic grouping of events and topics into a set of socially formed categories. It is news values that provide journalists and editors with a set of guidelines to work by, allowing them to plan and carry out the content of a publication or a broadcast. These guidelines are frequently nebulous, informal, and nearly unconscious. In the most basic sense, everything that occurs in the world is a brand-new event, and someone, somewhere, will be somewhat interested in it. But what elevates it from fresh to noteworthy? The principles espoused by various media, including print, television, radio, the internet, message boards, and local, regional, national, and international media, are as diverse as the media itself. Mencher (2011) identifies the following news values: timeliness, impact, prominence, proximity, conflict, currency, unusual and necessity. Let us explain what all these mean once after the other:

- a. **Timeliness:** Events that are current and recent qualify as news. As a result, news media inform their viewers about current events. The former Time editor Thomas Griffith once observed that timeliness is the core of journalism; it must be served hot. Radio news is therefore written in the present tense, just like all broadcast news. Even the majority of newspapers publish old news. According to Mencher (2011), news value fades over time, regardless of how significant the individuals involved are. Even the French novelist André Gide, said that journalism is anything that will be less interesting tomorrow than it is today. Since media organizations are for-profit, they sell space and time on the basis of their capacity to quickly reach

consumers with a perishable commodity. A quick news material is rewarded in the market.

- b. **Impact:** Events that are likely to have a broad impact are covered in the news. Journalists discuss major, crucial occurrences. They discuss about providing circumstances that people need to know about to be informed top priority in their coverage. The narrative will be more significant the more individuals it affects.

- c. **Proximity:** Newsworthy events are those that are near to people, either physically or emotionally. People are curious about things and people close to them. This implies that proximity can be both physical and psychological. Therefore, ties—which might be racial, cultural, or even religious—can be used to measure proximity. News from the Vatican or the Middle East receives a lot of space and time in newspapers and television stations with sizable Catholic or Jewish readerships. Southern-born media will be sympathetic to the predicament of the region's residents. The difficulties and plight of northerners will also be understood by news organizations of northern origin. This demonstrates that news media attention will be drawn to an occurrence to a greater extent if it is closer (either geographically or emotionally).

- d. **Prominence:** Events involving well-known people or institutions. When president Muhammadu Buhari embarks on trips disembarking from an airplane, Daily Trust, the Guardian, may flank the picture on the front cover of their next day edition. Even when the clerk has taken more, the local banker's embezzlement garners more attention than the clerk's theft. The size of the story grows with the prominence of the person. According to the proverb, even unimportant events garner attention because of famous people. Names generate a lot and more a lot of news. The concept of prominence also applies to organizations and some actual items.



Faces of Some Prominent Nigerians

- e. **Conflict:** Since the first peoples painted images of their battles with the animals that lived around them on the walls of their caves, conflict, antagonism, and warfare have served as the foundation for stories. Since records of history have been recorded, people, their tribes, and their nations have been at war with one another and with themselves. The stories that emerged from these conflicts have served as the foundation for saga, drama, fiction, and news. The advancement of civilization can be perceived as an adventure in conflict and turbulence, despite press critics condemning what they view as an overemphasis on conflict. In fact, one way to define and defend journalism is that it offers a forum for discussion of the conflicts that separate people and groups, and that this civil debate makes it possible to resolve conflicts.

- f. **The Unusual:** News often focuses on the bizarre, the strange, or the bizarre and barbarous. Events that radically stray from the expected or significantly differ from daily encounters are considered extraordinary. But in this case, we're discussing the

truly extraordinary, the unusual, strange, and wondrous. When a dog bites a man, it is hardly newsworthy; however, when a police dog, a dependable member of the force, bites the handler's arm, that is unique and newsworthy.



News is about oddity or the Unusual: A goat with two heads

Source: <https://www.ladbible.com/community/animals-two-headed-goat-that-feeds-with-both-mouths-stuns-farmers-20200414>

- g. Currency:** There are times when a problem that has been simmering for a while suddenly becomes the focus of attention. The situation could be characterized by historians as a concept whose time has come. The media then keeps up once it does.
- h. Necessity:** Meetings, speeches, accidents, fatalities, games, and other situations that need coverage are included in the seven previous categories of newsworthiness. This last category was created by the journalist. In other words, the journalist has learned something that, in their opinion, needs to be revealed. The circumstance, event, individual, or concept may or may not fall under one of the first seven newsworthiness categories. The most important factor is that the journalist believes that the situation is one that has to be uncovered and resolved and that everyone should be aware of it. This is conscience-driven journalism. The journalists who cover and write these articles work for small- and large-scale newspapers, national

and local stations, niche publications, and periodicals. Some of them publish their work online.

1.3.3 The Relativism of News

News is everywhere but not everything that is news attracts the attention of news media. News in this sense is only what is reported by the media. There is therefore nothing absolute about news since news items are selected, sifted and circulated based on certain factors and considerations. This explains why what is news worthy to one media organisation or journalist may not be news worthy to another. This also suggest that the above news values are not the only reasons some events are considered newsworthy and others are not. Actually, none of these eight news values are independent of one another. They are applied in different ways depending on who decides what is news, where the event and the news source are located, the news source's history, its audience, and a variety of other criteria. As such, we shall discuss other factors that shape the journalist selection of items as news. These are:

- a. **Economic Pressures:** The media are a business, a profit-seeking enterprise. Most radio or television stations and newspapers are no different from MTN, Zenith Bank, Glo or Dangote. Their operations are designed to maximize profits. As you know, most media organisations generate their revenue through advertising. Advertising is the engine that drives the media. News contents are often skewed to protect the interest of the advertisers. For instance, if Brilla FM gets massive advertisements from Government, the media organisations may feign ignorance of corruption going in the corridors of power.
- b. **The Influence of Owners:** Owners of media outlets have significant control over the tone of their content in addition to making their mark on their products by deciding how much money to take from the business. Some people are cautious and avoid looking into news that can cause a commotion. Some people take it a step further by forcing a specific political point of view and slant on the news. Some people even mix greed and political bias.
- c. **News Media Chains:** The ownership of the media is increasingly being consolidated among a smaller number of major corporations. In the past, most daily publications were owned by families. Nowadays, chains own four out of every five newspapers. Group ownership is defended by some. Local editors can challenge the

local power structure thanks to their abundant resources, according to their supporters, without worrying about financial backlash. The truth is ambiguous. Limited coverage is provided by some group-owned media. Most of the radio stations in a radio network with hundreds of stations lack news personnel. Some chain-owned publications and media outlets continue to sift through information and offer their readers and viewers enlightening content. The ownership and history of the newspaper or station often make a difference.

- d. **Tradition:** Some media outlets and broadcast stations choose what is deserving of the time and resources of their reporters based on a history of public service journalism. The tradition and the philosophy of setting up the media organisation, will go a long way in defining what is news worthy. For instance, the *Human Right* Radio Station of Ordinary Ahmed is established with the tradition of promoting human rights and fighting against their violations. As such, anything human rights can easily be selected as news item by the radio station.

- e. **The Audience:** Everything media writers do is aimed at an audience, and the nature of that audience may well be the most important influence in media performance. Media therefore consider the demographic and psychographic characteristics of their audience when choosing news stories. If the audience are dominantly female, stories that appeal to the female audience will be more news worthy than stories The morning viewers are younger. Demographics such as age, race, gender, geography, income, ethnicity—these are factored in when news managers make their decisions on what is broadcast and used as news.

- f. **The Reporter:** Despite the numerous changes in the media, the following principle is still valid today: Most of the time, reporters—both men and women assigned to a beat—make the news. The court reporter selects the one or two court filings that she will write about after reading through a dozen of them. The police reporter chooses which two or three arrests from the dozen that were made over night to report during his daily rounds. The authors of features, who have a dozen ideas racing around in their thoughts, have time for a couple. But what other factors can motivate reporters? The following can be their motivation:
 - being first with new facts or fresh insights get many reporters excited.
 - the desire to pursue stories that can have impact
 - the drive to win prizes and awards
 - the desire to impress their sources and the newsmakers

- being curious to find out what is really happening
- the desire to tell stories in a compelling manner

1.3.4 News Sources and Sourcing News

Getting journalistic news is usually a process. This suggests that news is a product of interaction between the journalist and their environment. Those who the journalist interacts with in the course of news gathering are referred to news sources. These sources of news are very important to journalists and journalism profession. Without sources, there can be no news, except if the news is a figment of imagination of the writer, an act which is considered as unprofessional in journalism practice. A news source is a place (individuals or institutions) from where news materials are derived or gathered. A news source can therefore be an individual, combination of persons, who provide information to the journalists, who then convert such information to news materials. In real sense, sources are what make the news; as news are as credible as their sources.

A news source can also be an institution or organization. Sometimes the institution can be government institution or even private institution such as Ministries, Corporations, etc. Some institutions are even in the business of news gathering and distribution. For example, the News Agency of Nigeria (NAN), Associated Press (AP), Reuters, Agency France Presse (AFP), among other institutions provide wire-services to thousands of media organizations across the world. News belongs to a parasitic institution, because the outcome of news is usually the words and deeds of others. Some major news sources for a radio journalist are: other radio stations, T.V. newspapers and magazines, their own correspondents, press, interviews, press conferences, police stations, courts and handouts, press releases and press notes. Let us explain what makes all these news sources and how they are individually unique as important sources of information for a radio journalist:

a. Other Radio Stations

Almost all radio stations in the country monitor both local and foreign radio stations to get important information about local or foreign events from other radio stations. Getting news from other radio stations does not in any way cost the radio station any money.

b. Television

Another important source of news radio stations is the telecast television stations. Radio stations monitor news of television organizations and report same. The news from television is very credible because it provides both audio and video and this makes it one of the favourites of some radio stations.

c. Newspaper and Magazines

The newspapers and magazines, both in national and international contain good material for radio stations. While the stories and news in many newspapers and magazines may be considered as “stale” for a radio station, they provide valuable background information with which radio reporters use as background to the news stories.



d. Correspondents

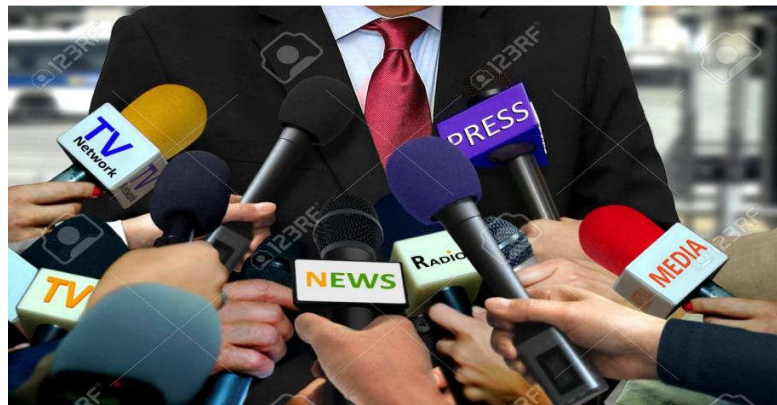
Radio stations, depending on their economic strength, have their correspondents stationed in different locations and beats, from where they supply important information about happenings around them. These correspondents usually keep in touch with their respective media organization and according provide reports events that may be of interest to their parent radio station.

e. News Interviews

One yet another important source of the news for radio organization is news interviews. A reporter of a radio organization can organize an exclusive interview with a news maker who may be prominent personalities such as political office holders, researchers, opinion leaders, religious leaders and clerics, Chief Executive Officers of corporations, entertainers and celebrities, among other highly placed individuals. This form of interview is organized to secured or obtain information pertaining to different activities and fields.

f. Press Conferences

Another important source of news for radio reporters that is well recognised is press conference. Press conferences are gatherings of the media that are organized by organizations, associations, institutions, clubs, and individuals to announce significant events. An organization may hold a press conference after making a significant decision, using the occasion to inform the media of the reasoning behind the choice. Typically, a statement outlining the precise rationale for calling the press conference is made at the beginning of the event. Later, the newsmen are asked to ask questions to clarify any lingering queries or to further elucidate the points stated during the press conference.



g. Government Institutions

Government institution popularly known as government sources are one of the commonest news sources available to reporters. Across the world, government provide diverse news materials to journalists. These sources could be courts, national assemblies, public schools, research institutes, police stations, government hospitals, government agencies and ministries. Most of the government organisations have spokesmen who are saddled with the responsibility of giving out

official information to the media and whatever view they share reflect the intention and the minds of the government.

h. Freelances

Most radio stations add to their content by paying freelancers to submit news tips and stories. Non-staff members who consistently contribute are known as freelancers. They are also referred to as stringers. It is also possible to use freelancers to cover for absent team members. Freelancers frequently specialize in areas like court, council, sports, or other projects that would frequently take too much time for an editor to cover to be worthwhile. Instead, a stringer who often files for multiple stations will be hired to cover the event. Stringers will either be specifically hired to cover a story or will submit their work "on spec" in the hopes that the station will purchase it.

i. Wire Services

Wire services are news agencies or commercial media outlets that provide syndicated news to other news outlets such as radio, television, newspaper or online news outlets. Wire services usually provide pictures, soundbites, visuals to those media organisations that are subscribed to their services. Example of wire services are News Agency of Nigeria (NAN), Associated Press (AP), Reuters, Agency France Presse (AFP), among others.

j. Social Media Handles

In the world today that is controlled by social media in many ways, the various user-generated platforms and social media platforms such as Facebook, Twitter, Snapchat, Instagram, LinkedIn among others have become important sources of news.



1.5 Self-Assessment Exercises

Please read the following carefully and provide the most appropriate responses in 30 minutes:

4. List and discuss three sources of news
5. News is not absolute but relative. Discuss three factors that make news relative.



1.6 Summary

News is a complex phenomenon. It means different things to different people, in this module, we have discussed the complexity of news by looking at what the concept entails. As you know, media people, the journalists, are those who tell people what is news; they select what is news worthy at the expense of other important events and incidences that may be of importance to the audience. We have taken our time to equally discuss factors that journalists consider in selecting news items. Thus, even though the notion of what makes events news worthy is subject to debate and has drawn the attention of researchers and professionals from different disciplines such as sociologists, psychologists, anthropologists, journalists and communication professionals, in this Unit, I have provided plausible answers to why some events are considered news worthy and others are not. Also, we discussed the journalistic process of getting news. You saw in this Unit that news is a product of interaction between the journalist and their environment. Those who the journalist interacts with in the course of news gathering are referred to news sources. Without sources, there can be no news, except if the news is a figment of imagination of the writer, an act which is considered as unprofessional in journalism practice. In this module, we treated the various sources of news as well.



1.7 References/Further Readings/Web Sources

McLeish, R (2005). *Radio production* (5th ed). Focal press: Amsterdam.

Mencher, M (2011). *Melvin Mencher's news reporting and writing* (12th ed). New York: McGraw-Hill Companies, Inc.



1.8 Possible Answers to the Self-Assessment Exercises

1. List and discuss three sources of news

The following are three sources of news:

- a. Correspondents
- b. Interviews
- c. Press Conference

These three sources can be explained as follows:

a. Correspondents

Radio stations, depending on their economic strength, have their correspondents stationed in different locations and beats, from where they supply important information about happenings around them. These correspondents usually keep in touch with their respective media organization and according provide reports events that may be of interest to their parent radio station.

b. News Interviews

One yet another important source of the news for radio organization is news interviews. A reporter of a radio organization can organize an exclusive interview with a news maker who may be prominent personalities such as political office holders, researchers, opinion leaders, religious leaders and clerics, Chief Executive Officers of corporations, entertainers and celebrities, among other highly placed individuals. This form of interview is organized to secured or obtain information pertaining to different activities and fields.

c. Press Conferences

Another important source of news for radio reporters that is well recognised is press conference. Press conference is a media event organised by organisations, associations, institutions, clubs and individuals where they make known to the media important activity. Press conference can be

organised after an organisation has made important decisions and would use the event to explain to the media why such decision was taken. Usually, a statement is made at the start of the press conference explaining the precise reason for calling the press conference. Later on, questions are invited from the newsmen to clear their doubts or for further elucidation of the points made in the press conference earlier.

2. News is not absolute but relative. Discuss three factors that make news relative.

News is everywhere but not everything that is news attracts the attention of news media. News in this sense is only what is reported by the media. There is therefore nothing absolute about news since news items are selected, sifted and circulated based on certain factors and considerations. This explains why what is news worthy to one media organisation or journalist may not be news worthy to another. This also suggest that the above news values are not the only reasons some events are considered newsworthy and others are not. As a matter of these eight news values do not exist in a vacuum. Their application depends on those who are deciding what is news, where the event and the news medium are located, the tradition of the news medium, its audience and a host of other factors. The three reasons news is relative and not absolute can be discussed as follows:

- a. **Economic Pressures:** The media is a for-profit enterprise and a business. The majority of radio, television, and newspapers operate similarly to MTN, Zenith Bank, Glo, or Dangote. Their business practices are intended to increase profits. As you probably already know, advertising is how most media organizations make money. The driving force behind the media is advertising. To preserve the interests of the advertisers, news stories are frequently twisted. For instance, the media outlets may claim to be unaware of corruption taking place in the corridors of power if Brilla FM receives significant government advertising.
- b. **The Influence of Owners:** Owners of media outlets have significant control over the tone of their content in addition to making their mark on their products by deciding how much money to take from the business. Some people are cautious and avoid looking into news that can cause a commotion. Some people take it a step further by forcing a specific political point of view and slant on the news. Some people even mix greed and political bias.

c. News Media Chains: The ownership of the media is steadily shifting from more and more small businesses to fewer and fewer huge companies. Nearly all of the daily publications were owned by families fifty years ago. Four out of every five newspapers are now owned by chains. There are supporters of group ownership. Local editors can challenge the local power system thanks to their substantial financial resources, according to the argument put up by their supporters. The truth varies. A few media outlets controlled by groups offer scant coverage. In the majority of its stations, a radio network with hundreds of stations lacks a news staff. Some chain-owned publications and media outlets still conduct research and deliver insightful journalism to their readers and viewers. The history of the newspaper or station and its ownership are frequently what make a difference.

Unit 3: Overview of Radio News

Unit Structure

- 1.1 Introduction
- 1.2 Learning Outcomes
- 1.3 Elements of Radio News
 - 1.3.1 Getting Radio News
 - 1.3.2 Radio Writing Essentials
- 1.4 Self-Assessment Exercises
- 1.5 Conclusion
- 1.6 References/Further Readings/ Web Sources
- 1.7 Possible Answers to the Self-Assessment Exercises



1.1 Introduction

Even though we have talked about news in general terms in the previous unit, it good to know that news styles are not the same across media. Yes, news is news, but there are certain principles that guide the way news are written. These principles are what make news for radio and television different. These principles are what make radio news unique, and different from newspaper news. As someone who wants to practice radio journalism, it is very important you know the principles that guide radio journalism. These principles and techniques are always taken into consideration when writing the news script. Following these principles will ensure that the vital information that is being passed across are properly delivered and received by the audience. All radio news must therefore be written in clear, concise and accurate manner as the listener may not have the second chance to receive the message. Also, the information, like every journalism information, should be meticulously verified before transmitting to the audience, only when the radio journalist has confirmed that everything written is correct and accurate. Beside the fact that the radio script must comply and provide answers to the most important journalistic questions (that is, the five W's and H: who, what, when, where, why and and), and it is imperative it (script) is structured in a manner that helps the presenter draw and maintain the attention of the listeners for as long as possible. Do you think these are the only things to know? Of course, the answer is no; there are more things to know about radio news; this unit will make you know those things that define radio news and distinguish it from television news accordingly.



1.2 Learning Outcomes

At the end of this Unit, you should be able to:

- a. Identify the essentials of radio news
- b. Understand how to gather radio news
- c. Discuss the elements of radio news



1.3 Elements of Radio News

No doubt, you do listen to radio news but you may not know the components of the news you often listen to. The essentials or components of radio news are those elements that make a news. When these elements are put together, then we can say that there is news. What are these elements? There are five in number. These are headline, the lead, body, details, paragraphs, chronological order of the events. Do you know what all these means? Let me explain them one after the other.

- a. **The Headline:** The headline is the brief summary of the main points of the story and must be completed within a line comprising word not more than 48 in any way.
- b. **The Lead:** The opening line of a news item is known as the lead. This will be the opening line of a news story. What is contained in this sentence? Typically, the lead of a news item comprises the most crucial numbers and statistics. It must be succinct, clear, thorough, and engaging because it summarizes the main points of the incident. Since it serves to keep the audience or listener focused on the bulletin until the news specifics are delivered up or provided, the lead is typically an attention-grabbing approach. The way news is presented on radio differs from how it is presented in newspapers in that every headline in a newspaper is followed by a thorough report, but this is simply not possible on radio. At the beginning of the news bulletin, all of the headlines that will be included are read aloud, then the news in depth follows. Because of this, news writers need to be more skilled and knowledgeable while composing the lead for a radio news broadcast.
- c. **Body:** The body of news item has more information about it than the headline, which was read at the beginning of the newscast. Depending on what the news item requires, this section of the news bulletin may include an actuality, voiceover, or wrap. Due to time constraints, it is not possible to include actuality or other insertions in five-minute news bulletins.

- d. **Details:** A news writer must remember to incorporate every significant piece of information in the news item when writing the body of the article. The body must be organized with all the details.
- e. **Paragraphs:** If a news story is significant and quite long, it must be written in paragraphs. The newscaster will feel more at ease reading the news item in this fashion.
- f. **Chronological order of the events:** The Chronological order of the occurrences is another crucial factor on which the news writer must concentrate. The chronological order must be upheld if the event being covered spans many dates or hours within the same day. It implies that the many components of a single news item must be arranged in the chronological sequence in which they occurred.

1.3.1 Getting Radio News

Getting radio news like all journalistic news is usually a process. This suggests that radio news is a product of interaction between the radio journalist and their environment. Those who the journalist interacts with in the course of news gathering are referred to news sources. These sources of news are very important to the journalist and journalism profession. Without sources, there can be no news, except if the news is a figment of imagination of the reporter, an act which that is considered as the highest-level unprofessionalism in journalism practice. A news source is a place (individuals or institutions) from where news materials are derived or gathered. A radio news source can therefore be an individual, combination of persons, who provide information to the radio reporter, who then convert such information to news materials. In real sense, sources are what make the news; as news are as credible as their sources. Below are common sources of news to a radio station:

Other Radio Stations

Almost all radio stations in the country monitor both local and foreign radio stations to get important information about local or foreign events from other radio stations. Getting news from other radio stations does not in any way cost the radio station any money.

Television

Another important source of news radio stations is the telecast television stations. Radio stations monitor news of television organizations and report same. The news

from television is very credible because it provides both audio and video and this makes it one of the favourites of some radio stations.

Newspaper and Magazines

The newspapers and magazines, both in national and international contain good material for radio stations. While the stories and news in many newspapers and magazines may be considered as “stale” for a radio station, they provide valuable background information with which radio reporters use as background to the news stories.

Correspondents

Radio stations, depending on their economic strength, have their correspondents stationed in different locations and beats, from where they supply important information about happenings around them. These correspondents usually keep in touch with their respective media organization and according provide reports events that may be of interest to their parent radio station.

News Interviews

One yet another important source of the news for radio organization is news interviews. A reporter of a radio organization can organize an exclusive interview with a news maker who may be prominent personalities such as political office holders, researchers, opinion leaders, religious leaders and clerics, Chief Executive Officers of corporations, entertainers and celebrities, among other highly placed individuals. This form of interview is organized to secured or obtain information pertaining to different activities and fields.

Press Conferences

Another important source of news for radio reporters that is well recognised is press conference. Press conference is a media event organised by organisations, associations, institutions, clubs and individuals where they make known to the media important activity. Press conference can be organised after an organisation has made important decisions and would use the event to explain to the media why such decision was taken. Usually, a statement is made at the start of the press conference explaining the precise reason for calling the press conference. Later on, questions are invited from the newsmen to clear their doubts or for further elucidation of the points made in the press conference earlier.

Government Institutions

Government institution popularly known as government sources are one of the commonest news sources available to reporters. Across the world, government provide diverse news materials to journalists. These sources could be courts, national assemblies, public schools, research institutes, police stations, government hospitals, government agencies and ministries. Most of the government organisations have spokesmen who are saddled with the responsibility of giving out official information to the media and whatever view they share reflect the intention and the minds of the government.

Freelances/Stringers

By purchasing freelance news tips and stories, many radio stations augment their content. Regular contributors are freelancers, who are not employees. As stringers, they are also known. For the purpose of covering for absent members, freelancers may also be used. It's common for freelancers to specialize in areas like court, council, sports, or other types of reporting that would require too much time for an editor to devote to them. As an alternative, a stringer who would typically file for several stations will be hired to cover the event. Stringers will either receive a special commission to cover a story or will submit their work "on spec" in the hopes that the station will purchase it.

Wire Services

Wire services are news agencies or commercial media outlets that provide syndicated news to other news outlets such as radio, television, newspaper or online news outlets. Wire services usually provide pictures, soundbites, visuals to those media organisations that are subscribed to their services. Example of wire services are News Agency of Nigeria (NAN), Associated Press (AP), Reuters, Agency France Presse (AFP), among others.

1.3.2 Radio Writing Essentials

Writing radio news is not the same thing as writing for newspaper, magazine or television. It is also different from writing for literary or business worlds. You should always have it at the back of your mind that there is limited space in radio news bulletin, and this suggests that radio writing has to be as short as possible. The shorter the better, even though it is usually more difficult to write short sentences. It was Cyril Connolly, the English writer and intellectual who once said that "Literature is the art of writing something that will be read twice; journalism is what will be read once." However, in radio, the opportunity to be

heard is just once, and if not heard, the message may be lost forever. The goal of every radio reporter is to write a news that has the tendency to create “immediate intelligibility.”

Paul Chantler and Peter Steward in their book titled “Essential Radio Journalism” put it succinctly: “A carelessly turned phrase, an ambiguity of expression, a complicated sentence and an illogical sequence of events are all fatal to news on radio. Radio must be understood, otherwise we are wasting our time. There is no room in a bulletin for complexity, vagueness or obscurity.” The above quote suggests that a radio reporter must know what to say and “say it with directness, simplicity and precision. The job of radio is to put out information quickly and concisely. When you hear it on the radio, it is news. When you read it in the newspapers, it is history. Include the important things that you would tell your family and friends. Give enough information so listeners can think about a story and discuss it at work or over dinner.”

In addition to being direct and delivering the contents with spontaneity, radio news must be kept as interesting as possible. Radio listeners do not have the luxury of time; they cannot condole dull moment. Every time must worth the time of the listener. Moreover, you should remember that most of the time, the listener is doing something else and listening to radio simultaneously. This point was stressed by Reuven Frank, one of the pioneers of American broadcast journalism, when he once wrote to his staff in the early 1960s: “Every news story should, without sacrifice of probity or responsibility, display the attributes of fiction, of drama. It should have structure and conflict, problem and denouement, rising and falling action, a beginning, a middle and an end. These are not only the essentials of drama; they are the essentials of narrative. We are in the business of narrative because we are in the business of communication.” Paul Chantler and Peter Steward (2005) identified the following essentials when writing radio news:

- a. **Telling the story:** The goal of every radio journalist is to tell a story and to make it as captivating as possible. “Good writing is at the heart of good journalism. You can have the best information possible but if you cannot put it over in a way your listener understands the first time they hear it, then you might as well not bother. Remember, on radio people do not have the opportunity to re-read information as they do in a newspaper. Radio writing should reflect that you are telling the story to your listener. You are not ‘broadcasting’ to the masses or making ministerial-like pronouncements; you are explaining to an individual what is going on. Know what you want to say and say it conversationally in everyday language without using slang. The aim is to write news for radio as natural conversational speech tempered

with order and precision. It takes real skill and effort to write concise, lively copy on a complicated or detailed story. The result should be a style that is crisp, economical, direct and colloquial. Radio prefers the short word to the long one; the simple sentence to the complex; the concrete to the abstract; the active voice to the passive voice; and the direct statement to the inverted sentence.

- b. **Writing for the ear not the eye:** One of the realities of writing for radio is that your target audience is your ears, not your eyes. This implies that the audience will hear what you have to say rather than reading it. The written and spoken forms of a statement are clearly different, as they should be. Long sentences and challenging terminology should be avoided when writing material for radio. You should use conversational English, short sentences, and one thought per sentence when writing. Much more easily than long, "print-worthy" words, short thought patterns may tell a tale. Write in a manner that is uncluttered, uncomplicated, clear, and sharp.
- c. **Keep it short:** An excellent newspaper story can be hundreds of words long or even thousands. The identical story may need to be told on radio or television in no more than 100 words or 30 seconds. If the story is significant, it can last two minutes or 90 seconds. For broadcast writing, you must distil a lot of information down to its most crucial components. Forgetting a lot of what you did in high school or college is a necessary part of the secret to writing well for radio. Almost every one of us add extra words to essays and theses to increase word count! Verbosity has no place in radio news. For listeners to easily understand the initial line of your story, it must be brief and direct. Consider that a headline. It must be "ear-catching," grab the listener's interest, captivate them, and compel them to increase the volume. Keep in mind that your listener may just be partially paying attention, be actively engaged in another activity, or be about to tune you out. Strong first lines are essential since half the battle is won. For instance, the telephone changes to a phone, the plane changes to a plane, the fridge changes to a fridge, and the television changes to a TV. Use a shorter word if it has the same meaning as a longer word. Use brief sentences as well. Use the shorter sentence if it has the same meaning as the longer one.
- d. **Keep it simple:** The easiest thing to understand are usually kept simple. Only confused people lacking in confidence created clutter in the way they talk and hid behind obscure words and complex sentences. They thought if they did things in a simple way, then people would think they were simple-minded. He finished by

saying there is not a single complex issue in the world that cannot be explained in a simple way. All radio news stories benefit from being kept simple and straightforward. In radio, simple is smart. Clarity from the use of simple sentences is the aim, however complicated the thought. Try to use word economy when writing. It is often said that childlike simplicity is the essence of good radio writing.

- e. **Keep it focused: A story should not be written like there are multiple directions.** A good radio story should only have one point and the point should be made clear as much as possible. But does that mean it should not have supporting points? No, it does not mean that it should not have supporting points. The supporting points should only be used to buttress the main point or direction of the story. It contains the various details and additional information the audience needs to know. One of the most common jobs in any newsroom is writing a story from a news release or news agency copy. The best technique for doing this is to read and understand the source material thoroughly, underlining key facts, circling them or marking them with a highlighter. Then put the source to one side and write it from memory without reference to the original, apart from checking the facts. Ask yourself, ‘What is this story really about?’, ‘What is it about this story that will really interest my listener?’ and ‘What is the best way to tell this story?’. When writing like this, remember it is no longer information from a news release or news agency. It is now your story, and you must tell that story in the way it appears to you, in a way that will engage your listeners.

- f. **Keep it active:** One of the greatest strengths of radio you should always remember is its immediacy. Radio news are purely news and not history. That means the idea is not create a reference material for use in future, the idea is to write for the moment. This explains why radio news are written in present tense and this gives the impression that the incidence being reported is happening at that moment. This is what we call the feeling of immediacy. As a radio journalist, always try as much as possible to write in present tense, for this gives your news that crisp taste. It equally provides energy to your writing, allowing listeners to feel they are hearing about the incidence or event as it is taking place. As a writer, you should therefore keep it real by delivering the natural the sound and voice in its most natural form. Experts have equally advised that one way you can achieve immediacy is to employ the use of words ending -ing and use ‘active’ voice rather than ‘passive’ voice. One way to measure good radio news is through the use of active verbs. It keeps your news sharp. For example: ‘Adamu, a final year student of Kogi State Polytechnic, was

knocked down by Dangote truck’ appears sharper and crisp to the ear than ‘Dangote trailer knocked down Adamu, a student of Kogi State Polytechnic’. The strength of radio news lies in active verbs.

- g. **Keep it understandable:** Everyone has a natural tendency to conceal ignorance. Sometimes we hate to admit that we just do not understand a subject. However, in journalism it is always better to admit your ignorance and ask someone to explain the subject to you. Do not try and fake your way around information you do not understand. Most important of all, write nothing that you do not understand. You have to grasp what the story is about and then explain it to your listeners through a third person – the news presenter.
- h. **Keep it fresh:** Updating and freshening, or what is called ‘re-nosing’, a story is necessary to give the listener an impression that the news is, well, new. What is tricky is updating a story that is important and needs to be in the bulletin but is not actually ‘developing’. In these cases, consider the different players in the story: what would their reaction be? Think about the next logical step that will happen: there is always an investigation after an incident involving injury or death; you can usually find someone to praise or criticise a situation; there is invariably someone who can look back and comment or look forward and recommend. Good radio writers spend as much time re-writing material as they do their original writing. Across the broadcast day, stories you or other journalists have written need to be re-written to keep them fresh. Re-write as often as you can. Focus on what is current. An experienced writer will be able to come up with different top lines and keep a story running for hours or days without making it sound stale.
- i. **Keep reading it out loud:** One of the most effective ways to write good radio news stories is to speak to yourself as you write. Sit at your keyboard and start talking to yourself. Say the facts out loud (if other people are around, you might just want to whisper or move your lips!). As the words come out, write them down. What counts in radio is not how a story looks but how it sounds. If it sounds like writing, read it out loud and rewrite it, reflecting how it can sound more natural. With some stories you may get into a rut by seeming to write to a template.
- j. **Keep it objective:** Be aware of spin by politicians and public relations agencies who like to dress assertions as facts. For instance, statements such as “The federal government has defeated Boko Haram” is what the government would like us to

say. But the truth is that such statement cannot be trusted until there are proofs that Boko Haram has been truly defeated. The proofs do not lie in the killing or capturing of Boko Haram members. Experts have to interpret what “defeat” means



1.5 Self-Assessment Exercises

Please read the following carefully and provide the most appropriate responses in 20 minutes:

Write short notes on the following:

- a. Telling the story
- b. Writing for the ear and not the eye
- c. Keep it understandable



1.6 Summary

Writing radio news is not the same thing as writing for newspaper, magazine or television. It is also different from writing for literary or business worlds. What are those things that make writing for radio different from television and newspaper? Radio news writing must be kept as simple as possible. The news writer should not leave the story for the listener to imagine; the listener must be fed through imaginative writing using simple words. Always remember that radio listeners do not have the luxury of time; they cannot condole dull moments. Every time must be worth the time of the listener. Moreover, you should remember that most of the time, the listener is doing something else and listening to radio simultaneously. All these are what make radio news uniquely radio. This Unit elaborates on those things that make radio writings different from television writing.



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1.8 Possible Answers to Self-Assessment Exercises

Short notes on the following:

- a. **Telling the story:** The goal of every radio journalist is to tell a story and to make it as captivating as possible. “Good writing is at the heart of good journalism. You can have the best information possible but if you cannot put it over in a way your listener understands the first time they hear it, then you might as well not bother. Remember, on radio people do not have the opportunity to re-read information as they do in a newspaper. Radio writing should reflect that you are telling the story to your listener. You are not ‘broadcasting’ to the masses or making ministerial-like pronouncements; you are explaining to an individual what is going on. Know what you want to say and say it conversationally in everyday language without using slang. The aim is to write news for radio as natural conversational speech tempered with order and precision. It takes real skill and effort to write concise, lively copy

on a complicated or detailed story. The result should be a style that is crisp, economical, direct and colloquial. Radio prefers the short word to the long one; the simple sentence to the complex; the concrete to the abstract; the active voice to the passive voice; and the direct statement to the inverted sentence.

- k. **Writing for the ear not the eye:** One of the realities of writing for radio is that your target audience is your ears, not your eyes. This implies that the audience will hear what you have to say rather than reading it. The written and spoken forms of a statement are clearly different, as they should be. Long sentences and challenging terminology should be avoided when writing material for radio. You should use conversational English, short sentences, and one thought per sentence when writing. Much more easily than long, "print-worthy" words, short thought patterns may tell a tale. Write in a manner that is uncluttered, uncomplicated, clear, and sharp.

- l. **Keep it understandable:** Everyone has a natural tendency to conceal ignorance. Sometimes we hate to admit that we just do not understand a subject. However, in journalism it is always better to admit your ignorance and ask someone to explain the subject to you. Do not try and fake your way around information you do not understand. Most important of all, write nothing that you do not understand. You have to grasp what the story is about and then explain it to your listeners through a third person – the news presenter.

Module 2: Writing Radio News

Unit 1: Understanding Basic Concepts in Radio News

Unit Structure

- 1.1 Introduction
- 1.2 Learning Outcomes
- 1.3 Basic Concepts in Radio News Production
- 1.4 Self-Assessment Exercises
- 1.5 Summary
- 1.6 References/Further Readings/Web Sources
- 1.7 Possible Answers to Self-Assessment Exercises



1.1 Introduction

In the previous units, we discussed writing news for radio, with advice on how to simplify your writing and how to structure your stories to be most effective. In this unit we will look at some of the concepts applied in radio news production. As we have learned in this course, news is broadcast on radio and television about any event or viewpoint that people are interested in hearing about. It goes without saying that not every event may qualify as news and, therefore, cannot be reported. The same goes for declaring or treating every claim or viewpoint as news. The coverage of news is one of the key goals of radio broadcasts. This information should be fresh and complete, but it also needs to address any questions that readers might have. To create a news article thorough and complete, it must adhere to the general principle in all aspects, including the story treatment, headline, text story, and packaging. An aspect of these principles is that the five Ws and H are to be satisfied. Also, it is required of the reporter to understand the basic concepts in radio news packaging to in order to apply them as appropriate as they suit the context and perspective of writing, reporting and presentation. In this unit, we will be learning some of these concepts that are associated with radio news production.



1.2 Learning Outcomes

At the end of this unit, you are expected to understand

- a. Understand the basic concepts in radio news
- b. Explain how relevant the concepts are to radio news.



1.3 Radio News Coverage

News coverage is simply the activities that surround idea generation, gathering, writing, reporting and editing for the purpose of providing new information to listener as it applies to radio news coverage. Note that whatever the listeners hear on radio as news do not just appear on air as they are being sourced by that group of radio staff called reporters. These reporters are saddled with the responsibility of witnessing an event in which they are expected to identify information that may be worthy of news coverage and reporting. For this to happen, radio stations send their reporters to cover various beats ranging from sports, politics, business, to the economy. This information gathered are taking to the news room for proper editing and selection of the news that are likely to make the headlines. Generally speaking, radio news coverage involves the gathering of information from various sources for the purpose of converting them into news item for public consumption. According to Collins dictionary, News Gathering means “The work of collecting news for publication or broadcast”.

Before we move further, let us understand that the most important element in any type of news coverage are the sources of news. The concept of a news source is unique in radio news coverage. A news source can be an individual who alone or as one of several individuals can give information to a reporter, who uses that information to create a news story. A news source can be a newsgathering organization which supplies news Stories and information to other news organizations, which they in turn use either as raw material to create other news stories, or as their own news stories. In the Nigerian context, news stories from News Agency of Nigeria (NAN) are a good example of a news source. This same piece of information can become news item for either the print or electronic media news stories. For the radio it can also be a complete news report to stations such as the Rail Power FM, Cool FM, Grace FM morning or Evening news. Also, a story within that report can be a source of news for an ultimate audience, whereby individuals quoted within that report becomes sources as well.

Let's talk about some of the places where journalists find their news. Before that, it's critical to note that a radio newsroom's primary news sources are its own correspondents, news organizations, and its monitoring section. This is the case because without the assistance of these radio employees known as reporters, news cannot be reported at the radio station or newsroom. They rely on several sources for their news. One of these sources could be an information provider. A reporter requires contacts in order to source news. Making

contacts will continue to be a crucial component of journalism's news gathering strategy. Any person who is connected to a public or private organization, such as a hospital, police station, political party office, etc., can serve as this contact. In other words, journalists must constantly update their contact list and broaden their network of contacts. When necessary, the journalist can phone the person who can provide the information. Contacts may occasionally approach the journalist to share fresh information.

For instance, the "contacts book" is the first place a reporter looks when the big news emerges. The most useful tool for a diligent reporter is their contacts book. The names and phone numbers of local newsmakers and commentators are listed in this book, along with those of prominent national people whose influence may extend to the reporter's own "beat." Therefore, there is a mutual interaction between reporters and their contacts. The newsmaker wants publicity, and the news writer needs a story. Here's where journalists might discover that some of their frequent contacts wind up becoming pals. When that contact receives good news, the relationship is strengthened; yet, if the news is poor, it must still be communicated.

Documents are another source of information for reporters. Any type of information-containing document can be a valuable source of news for a radio reporter. Various government ministries, agencies, and organizations may make official statements, press releases, or communiqués. A reporter's story has more credibility when there is documentation to support it. It might be the text of a statement made at a press conference, a marriage license, a will, a report from an autopsy, a note, an accident report, the government budget, etc. The news may be the result of several events. Speaking with or interacting with the leaders of other nations may be one such occasion for the government to make official declarations. The official positions of the two countries about any bilateral or multilateral engagements between them are provided in these remarks. A radio journalist could continue it with feedback from other sources. Finding the genuine news at any event that a journalist covers is their responsibility. A press release needs to be revised and trimmed in order to fit into a radio news bulletin. Press conferences are a highly essential source of news as well.

Press conferences, as opposed to press releases, give reporters the chance to ask questions of people who speak to the media. The true news frequently emerges from such responses and replies rather than from the press releases or opening statements that are typically distributed prior to the start of the press conference. Clarifications and elaborations can be sought immediately on the floor.

While we learn to get ourselves familiar with these sources, it is appropriate to understand the fact that sources where journalists get their news from are not just limited to the those we discussed earlier as there are numerous places where reporters scoop for news. Interview is a perfect example of news sources. Interviews are an important source of news because reporters must always talk with someone. Since journalism deals with the gathering of information about people and events, it becomes important for the reporter to ask questions through interviews whether it is by phoning the source or having a one-on-one conversation with him. An interview involves a conversational technique designed to procure information and it requires practice. Interviews can be conducted by appointment or can be taken on the spot or even on telephone. Whatever form the interview takes, it is important for you to let the person you are talking with know that he is talking with a reporter and his views will be reported.

For reporters, news agencies are a crucial source of information. News agencies are businesses dedicated to gathering news items and redistributing them on a for-profit basis to various media outlets. Additionally, the radio newsroom subscribes to and receives news items from many news organizations. For instance, some of these news organizations include the News Agency of Nigeria (NAN), as well as international news organizations like Reuters, the Associated Press (AP), Agence France-Presse (AFP), etc. To make the news item suitable for radio broadcasts, it must be rewritten. Once more, there is a unit that we call the Monitoring Unit. Many radio stations have their own monitoring departments that keep an eye on transmissions from other media outlets throughout the globe. Because of their global reach, BBC and CNN are the most closely watched. News from West Asia and Africa can also be accessed through observing media from those continents. Regardless of these news sources, reporters employ certain techniques to obtain information. What are these methods? They are observation, conversation, interviews and research. Let us briefly discuss them.

- a. **Observation:** A skilled radio reporter will pay close attention to details. His or her eyes, hearing, and senses pick up information that helps write effective text. News is more than just a mechanical reproduction of facts about an incident; it's also a comprehensive explanation of how it happened, who was affected, how many people were affected, how they reacted, etc. It is important to show the audience the image that the journalist sees.
- b. **Telephone Conversation:** Journalists frequently use telephone conversations to gather news.

- c. **Interviews:** Interview techniques and their effectiveness have already been covered in great length. A very effective way to gather information is through interviews.
- d. **Research:** To discover the whole truth about many news stories, more investigation is required.

In as much as a reporter can go out to source for information through various sources, he or she is required to apply basic principles. Earlier, we stressed throughout this course that writing or reporting a story for radio is done so with ears, not sight, in mind. The eyes may take in numerous words at once while reading newspaper articles. However, ears can only pick up words one at a time. As a result, it might be challenging for a listener to process a lot of information at once, especially when there are numerous casual listeners.

While it is feasible to multitask while listening to the radio, you risk becoming distracted by outside events. Presenters might easily become distracted psychologically and even physically if the information they are reporting is not compelling. Just keep in mind that not all listeners have the same comprehension level. One could be illiterate, while the other could be highly educated. One could be a young man, and the other could be an elderly woman. But they all share one thing. They all want to see the news in addition to hearing it.

A radio reporter uses the strategy of conveying the picture of what is happening through sound, but a television reporter finds it simple to show the scene of action by showing visual footage. Writing for radio is thus like painting a picture with sound. Using a microphone, the radio reporter transports the audience to the location as well as providing information. The listener in a sense experiences the event through the reporter's eyes. This is the fundamental concept of radio creative writing. How do we do it? For our writing, we accomplish this by utilizing all five senses. In this way, sound paints an image. Let's take the vice president Yemi Osinbajo's report as an illustration to help us understand this concept better.

Yemi Osinbajo, the vice president, has landed in the United States. Tomorrow, he will speak with his American colleague. They will discuss a range of bilateral relations-related subjects. The negotiations should be difficult.

The correspondent's voice report will present the listener with a sound image in order to further construct a picture of reality. The reporter is now required to make use of all five

senses—sight, hearing, taste, smell, and touch—according to the circumstances. Pictures are, of course, the primary distinction between radio and television news. The importance of visuals in a tale is constant when writing for television.

Story Treatment

The introduction in news writing is the hardest part for reporters, particularly for a cop reporter. Most of the time, the remaining parts of the item will fall into place once you have been able to resolve that. When it comes to dealing with the logical presentation of concepts, reporters frequently struggle. The next step in story treatment is to list the points in the order that makes the most sense, building a narrative that moves from point to point without looping back on itself or leaving the audience wondering what happened next. The introduction is typically followed by an explanation, which is followed by more detail and the conclusion. Applying what has been called the "WHO formula" will help you create the ideal plot.

The WHAT formula represents:

- **W** What has occurred? The narrative is briefly explained in the introduction.
- **H** How did it occur? Describe the current context or history.
- **A** Amplify the introduction. Give each of the key points its due consideration.
- **T** Tie up loose ends. Give more background information. The finished narrative should provide answers to the following questions—though not necessarily in that order: who, what, when, where, why, and how.

Additionally, it can be challenging for presenters to choose which facts to include and which to omit while crafting a story. For instance, a 20-second story should only be 60 words long, leaving no opportunity for extraneous description. Frequently, key points must be sacrificed if important points are to remain. Is the audience going to need this non-essential information to understand the story, or will the story still make sense without it? The trick is to write up the material in order of significance until space runs out, at which point you abandon the remainder, as you were taught in news writing and reporting. As a result, an important component of the treatment is explaining to the audience why a tale is important by tying up any loose ends. People may not be able to draw links between what is happening in their own lives and what is happening in the world beyond, which is partially our fault. failing to comprehend their motivations and failing to articulate the significance of the problem or incident.

We should be aware by now that writing for the ear differs significantly from writing for the eye. To be completely obvious and understandable upon first hearing, sentences' layout, sequence, and composition must be carefully considered. There is no way for the listener to hear something again. The radio writer has a specific obligation because it must make sense the first time. The fundamental "laws" of radio writing must therefore be understood, whether we are creating a 15-minute discourse, a 1-minute voice piece, or a cue to a recorded interview.

The fact that everything in broadcast is written to be said makes it difficult for print journalists to transition to a career in radio or television. Breaking away from the print-style of reporting can be the most difficult change. Writing for broadcasting takes the form of speaking to oneself aloud before committing it to the computer screen. That is to say a piece of broadcast copy should sound natural to the ear and be easy to read out loud, without causing the reader to stumble over words and gasp for breath. News writing, which may look fine in print, can often *sound* stilted and peculiar. Even though news writing may appear acceptable in print, it frequently sounds awkward and odd. HARRIS WATTS that if you find it hard to put your thoughts down on paper plainly and simply, you should simply adopt the approach of telling someone out loud what you want to say, as your brain will throw out most of the padding naturally. In other words, you should write more like you are speaking because people can understand you better when you are speaking than when you are writing.

Headline and Lead-Ins

The headline is the first and most crucial element of a news report. It serves as a news story's headline. The headline may also go by the name of highlights. So, at the beginning of a significant news item or news program, headlines or highlights are frequently given to whet the audience's appetite and persuade them to continue listening. You can tell the story that will be the lead in a news story by reading the headlines. A headline often contains a condensed synopsis of the story's main points and is rarely longer than four lines, or 48 words. Typically, headlines are repeated at the conclusion of the news to summarize the important stories.

Another way to tease is through the headline. The headlines, which appear at the beginning of a newscast, should highlight the most fascinating and interesting stories that will be covered in the next newscast. A headline for an unusual story frequently serves as a good tease. Here's an example:

- Six individuals are killed when a flood sweeps through a small village in Kogi.

- Governor Bello declares he would veto legislation that would reinstate the death penalty. The expense of living continues to rise.
- The 6 o'clock news will feature those stories and more.
- Hello, my name is Tracy Simpson.

There are times when some radio newscasts start with only one headline: Six people die in a flood in Kogi.

Good evening, I'm Tracy Simpson with the 6 o'clock news. The tornado ripped through Nixa, Missouri... Many stations, particularly those that have shortened their newscasts, have eliminated headlines completely on the grounds that they are redundant and take up too much time. On many other radio stations, the only news is the headlines.

When an anchor begins a segment with a lead-in, they are introducing details from the event's scenario. In a news script, a lead-in—a sentence or phrase that introduces a soundbite, wraparound, or report from the scene—must be used for each. If a reporter had covered the attack on the Kaduna-bound train on the ground, the anchor might have used the following lead-in:

Cleanup is ongoing after an afternoon train attack in Katere. Reporter, Daniel Adejoh has the details. (Take wraparound).

Redundancy should be avoided at all costs when crafting a lead-in. A lead-in that precisely repeats the first line of the wraparound or soundbite is one of the biggest writing mistakes. This issue can be avoided by having a pre-planned conversation between the reporter on the scene and the writer or anchor in the newsroom.

Marking Copy

In journalistic writing, marking serves to quickly demonstrate or identify with particular sections for a presentation that flows. The majority of newscasters annotate copy to aid in remembering when to pause or accent particular terms. In addition to controlling their breathing, they annotate the copy as they read it aloud. Newscasters must either pause more frequently or rework extended sentences because they require more breathing room. Other than that, they sound as though they are out of breath. When novice newscasters anticipate that they might have problems finishing a complex sentence, they frequently try to speed up their delivery. This is a bad idea. If you think this is the best option, rework your piece until you can read it quickly. To signify pauses and underlined words that they want to

stress, several radio stations utilize a variety of signals. When a term needs extra emphasis, some anchors may double underline it. When they want to emphasize a word, other anchors will use all caps. For pauses, some anchors use ellipses, while others use dashes. While some anchors prefer to type their scripts in full capitals, others prefer to use upper- and lowercase letters (which, according to studies, is easier to read).

News Clip

Radio's power as a news medium comes from its ability to rapidly inform listeners of current events. Depending on the length and demands of a news bulletin, the use of radio news clips is one such extremely notable element. The most newsworthy quote from an interview may be used for this, which is often modified to serve as a brief graphic to accompany the article in a later bulletin. This would roughly equal a voiceover of 20 seconds in length. This material is referred to as a clip, cut, or insert. Since it is an excerpt from an interview, it is referred to as a clip or cut. The term insert refers to the fact that it has been put into the bulletin.

The facts of the story will be expanded upon in the insert with further justification or commentary after this addition of the cue has provided the story's facts. A noteworthy news snippet is featured on Radio Nigeria's 4 o'clock broadcast. Reports from eyewitnesses or government officials will be included in the correspondent's report from the scene of the incident. The two live interviews were recorded, and these are being edited by journalists in the newsroom. ROTs (recording of/off transmission) is the correct term in broadcast journalese (jargons). There will be studio-played clips of the edited footage. A brief live interview with a participant in an event or a person who was saved after a building collapse is also requested of reporters. Each bulletin includes a variety of audio samples that serve to break up the newsreader's monotone voice and enhance the readability of the article. The news script is updated with relevant audio material that has been chosen, adjusted to the proper length, and inserted. When a clip is finished, it is dragged into the script and placed at the appropriate place in the text to be played. The user must give the clip a name and may add the in and out words as an option. These, along with the clip's length, are included in the script, which is helpful for newsreaders and journalists.

Warming Up

Before the interview begins, the interviewee is not given the opportunity to be informed of the line of inquiry. However, some radio stations have their own benefit from asking a warm-up question. The benefit of clearing one's head is that it provides one time to gather one's thoughts, which usually results in a more productive interview. The interviewee could

be taken by surprise if there isn't a warm-up. "I had no clue you would ask that," the person might respond. It is implied that the interviewee may just reply, "I genuinely don't know the answer," or that they may attempt to fake a response. Making an interviewee feel more comfortable is another benefit of doing so. Generally speaking, interviews go better when you are calm. When planning to ask questions about a contentious subject to catch the subject off guard, reporters occasionally do not want the interviewee to know the questions in advance. Although there is no law against it, some journalists are against warming up the interviewee. Nearly all concur that it should only be used when a reporter is looking for uncontroversial facts. For instance, if a reporter was asked about allegations that the subject misused money during an election campaign, they would not warm up their ears.

Off-the-Record

When a reporter is told, "I'll discuss that with you only if you agree not to use it," it might be frustrating. The newsmaker occasionally divulges the information that ends up being the most interesting from the interview when the cameras and recording devices are turned off. Even though it is unofficial, the material is frequently helpful to reporters since it can take them down a path that could lead to others who will divulge the same information on the record. Any off-the-record agreement is binding for reporters. Breaking such pledge would be a major ethical violation for a reporter. It is important to remember that both parties must acknowledge any off-the-record arrangement in writing.

Imagine the commotion if a representative from the government said the following at a press conference: Naturally, our goal is to resolve the employee's legal dispute without going to trial. However, our legal counsel has advised us that we have a strong case against him, and we look forward to demonstrating his guilt. He is a horrible, horrible individual in my opinion, and he has no business residing in our community. Of course, everything said here is confidential because the case is still open. Wrong. Before the material is made public, the interviewee and the reporter must both consent to go "off the record"; this is necessary for the agreement to be legally binding. The reporter sets down the pen and turns off the camera after reaching an agreement. Both parties agree to resume speaking "on the record" after the off-the-record chat is over.

Ad-Libbing

Reporters who frequently talk spontaneously or without a script can benefit from specific techniques. To ensure they do not run out of things to say during a live remote, reporters frequently use word associations. The sequence in which they wish to cover their information is often listed in a reporter's list of key words or phrases. They go on to the

next word on the list when they have covered all the information related to a particular key word. Good ad-libbing reporters only need only one word or phrase to keep them going, which is crucial because reporters are frequently compelled to act in distant settings that call for a lot of ad-libbing. According to ABC News correspondent Barry Serafin, practice makes perfect when learning how to ad-lib. He claims that he never considers reporting to a 20-million-person audience. Instead, he dwells on the fact that he is interacting with a single person in a natural and human manner. The main thing about ad-libbing is not to sound perfect. If you don't know anything, don't try to explain it. Never speculate.

Actualities and Wraparounds

Actualities or soundbites are the voices of the newsmakers. They are what make radio news tick. Without the voice, a talented writer can still communicate the story, but it will be harder. Even the best news writers will admit that they would prefer it if the soundbites themselves provided the context rather than their paraphrase of the soundbites. No matter how skilled the writer and newscaster are, a paraphrase and the newscaster's voice cannot adequately convey all the subtleties in a soundbite. Who else could more accurately convey the opinions of cab drivers in New York City than the drivers themselves? And without the recording, how would the newscaster compensate for the absence of the city's ambient sounds? A good tape is necessary. Fortunately, the speed needed for radio news has been matched by recording technology. In the past, radio producers would go on location with reel-to-reel tape recorders to conduct interviews before going back to the studio to edit. The tape was physically sliced with a razor blade for this post-production, and it was then pieced back together with extremely thin tape. The technique was tedious and time-consuming; once the tape was cut, the producer was determined to use that section for a soundbite. It called for accuracy, patience, and a very steady hand. Field recording is now done digitally. The tools are significantly more portable, strong, and tapeless. After the interview has been recorded, it can be quickly uploaded into an audio editing tool on a computer, such as Adobe Audition. The audio recordings are then presented as discrete strips that can be combined or modified as necessary. Unwanted audio edits can be undone with the click of a mouse, unlike the earlier editing with razors. Again, technology has caught up to the industry, so not all facts call for field recording. The majority of radio stations have phone lines that can be recorded into computer inputs, enabling the interviewer to just call the topic. Naturally, a strong phone signal is needed for this.

The fact that the subject is using a cell phone with a spotty signal causes far too many phone interviews to be of low quality. On the other hand, the Wraparound packaging strategy is used for radio news. It refers to the linguistic union of sound and text. The

newscaster or reporter's voice is used at the beginning and end of a narrative or report using this technique, while the voice of the newsmaker is used in the middle. You may wish to consider a wraparound as a sandwich. There could be several things sandwiched between the two slices of bread. The midsection of wraparounds frequently contains multiple soundbites. Multiple audio sources may be wrapped with script by the anchor or reporter. Here's an example:

Bandits attack a Kaduna bound train today near a town in katere, injured many, killing some while several others were taken away. While reports about what led to the attack is still sketchy, Railroad officials say the incident happened at about 4.30 PM. Engineer Balogun Abdulmumin spoke to us through a telephone conversation.

(Soundbite) / 15 sec. Outcue: "... I was plenty scared." Potter says security operatives have commenced investigation to unravel the immediate and remote causes of the attack. An official from the ministry of transportation, Afolabi Yusuf is optimistic that train service will get back to normal as soon as investigation is complete and the damaged rail track repaired. (soundbite) / 20 sec. Outcue: "... we will know more in a few hours."

Dramatic Unity

The Dramatic unity formula is news writing style adopt in broadcasting for news presentation instead of the inverted pyramid style. In the dramatic unity formula, the story has three parts: the climax, the cause and effect. Let us explain this formula as they appear. The climax gives the listener the complete story, from the most important facts in the story. The cause part tells the listener why the reported incident happened, while the effect tells the audience how the event will impact on its life now and in the future. Let us consider this broadcast news story incorporating the dramatic unity style of writing

Climax:

Motorist and other petrol users will from June pay 462 naira for a litre instead of the current 185 naira.

Cause:

Announcing the new price regime this morning, the Group Chief Executive Officer of the Nigeria National Petroleum Company Limited (NNPCL), Mr Mele Kolo Kyari says government cannot afford to continue subsidizing the price of the product, hence the new price regime.

Effect:

Objecting to the new price regime, the president of the Nigerian labour congress, Mr. Ayuba Wabba says the new price regime will lead to an escalation in the cost of living for Nigerians as prices of all products, especially food stuff, go up whenever transport fares increase.

With this example, we hope that you will be able to write a radio broadcast news whenever you are given a task to do so. All you need to understand is that, broadcast media present news report in present tense to give it a sense of immediacy, because news is aired on radio every half hour or at hourly intervals, through the day. You will surely learn very properly what differentiates writing for broadcast media and other media writings.

**1.4 Self-Assessment Exercise(s)**

Now that we have gone through this unit, attempt this question in 10 minutes.

1. Identify three basic concepts in radio news and briefly explain them.

**1.5 Summary**

Generally, the techniques and style of producing radio news is quite different from writing newspaper news story. For this reason, radio journalists endeavour to equip themselves with jargons associated with broadcast news writing techniques. This means that reporters will be able to fit into the system only if they are ready to enhance their skills and get familiar with these concepts. We discussed this unit within the context of radio news production techniques. Particularly, the unit featured concepts such as news coverage, story treatment, headlines, marking copy, news clip, warming up among others. As a radio person reporter, journalist, you need to keep yourself abreast of these concepts to enable you operate seamlessly in a radio broadcast environment. In other words, the application of these tools makes the work of radio news personnel less cumbersome and easy to deliver.

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1.7 Possible Answers to Self-Assessment Exercises

News coverage

News coverage is simply the activities that surround idea generation, gathering news, writing the news, editing the news and finally, reporting it to the listeners. Whatever the listeners hear on radio as news do not just appear on air as they are being sourced by that

group of radio staff called reporters. These reporters are saddled with the responsibility of witnessing an event in which they are expected to identify information that may be worthy of News coverage and reporting. They achieve this through numerous sources. By sources, we mean where reporters get the news we listen to on radio.

Story Treatment

Presentation is related to story treatment. Reporters frequently have trouble coping with the logical presentation of ideas. The next step in story treatment is to list the points in the order they make sense, building a narrative that moves from point to point without looping back on itself, leaving the audience perplexed, or pleading for an explanation. The introduction is typically followed by an explanation, followed by more detail and the conclusion of unfinished business. Applying the "who, what, where, when, and how" approach will help readers understand your storyline more easily.

Marking Copy

In radio writing, marking is used to clearly illustrate or identify locations for a smooth presentation. The majority of newscasters highlight text to assist them remember when to halt or accent particular terms. As they read the copy aloud, they make notes on it, which also helps them regulate their breathing. Long sentences demand more breathing space, so newscasters must either pause more frequently or reword the sentence. They otherwise sound as though they are out of breath. When they anticipate that they might have problems finishing a complex statement, rookie newscasters frequently try to speed up their delivery, but it is a bad idea.

Unit 2: Techniques for Radio News Writing

Unit Structure

- 1.1 Introduction
- 1.2 Learning Outcomes
- 1.3 Techniques for Writing Radio News
 - 1.3.1 Story Treatments for Radio
 - 1.3.2 Radio News Glossary
- 1.4 Self-Assessment Exercises
- 1.5 Summary
- 1.6 References/Further Readings/Web Sources
- 1.7 Possible Answers to Self-Assessment Exercises



1.1 Introduction

As we discussed in the previous unit, radio is for the ear and not for the eye. This means that when you are writing for the ear, you are in real sense storing words on paper so that you can read it to your listener's ears later. This further means radio news writing does not necessarily follow the rules of English grammar since something may be grammatical and may not necessarily be appealing or understandable to ear. As a result of this reality, the radio news writer should keep their copy natural and spontaneous as possible by following certain techniques and avoiding the others. Below are some popular techniques as suggested by experts. Note that some techniques may not be universal in application, some may be peculiar to some radio stations. You should equally note that these techniques are like the 'dos' and 'dons' of radio writing and the lists here are inexhaustible. To get the full list of these techniques, read the recommended textbooks and online resources.



1.2 Learning Outcomes

At the end of this Unit, you should be able to:

- a. Identify the at least 10 techniques for radio news writing
- b. Discuss the various contexts in which the techniques can be applied
- c. Identify basic concepts that are related to radio news



1.3.2 Techniques for Writing Radio News

In radio writing, there are different techniques and rules that must and should be observed. These rules may not be universal, as there may be different rules adopted by radio stations across the world. We will therefore consider some rules that have been brought forward by some experts as conventions. We shall consider the following rules and techniques:

- Avoid portraying gender difference: For instance, instead of “Policemen” use “police officers”; “Firemen” should replace “fire fighters.”
- Since the newscaster appears to be speaking to the audience when reading out news bulletins, the news must be written using contractions. For example, since the following terms are used in conversational style unless emphasis is required, “Is not” should replace “Isn’t”; instead of “Are not” make use of “Aren’t”; instead of “Was not” employ “Wasn’t”; and instead of “Were not”, make use of “Weren’t”.
- Capitalize everything, especially all proper nouns and anything else that is significant.
- Avoid Quotations: Newspapers can publish newsmakers' exact quotes, but radio news bulletins should avoid doing so. The rationale for this is that a newscaster cannot read out commas or colons while reading news that has been created specifically for radio. When a reader sees a sentence enclosed in commas, they immediately understand that the information contained therein is a precise description of the person who is the subject of the news. A newscaster cannot read out a statement in this manner on the radio.
- When referencing someone, start with their full name (first and last), then use their last name from that point on.
- For words that are hard to pronounce or are unfamiliar, use phonetic spellings.
- If obscure names and locations do not enhance the plot or provide further context, omit them.
- Titles precede names; therefore, avoid appositives. Do not write, “Chief Edward David Onoja, Kogi State Deputy Governor said today...” Instead, write, “Kogi

State Deputy Governor, Chief Edward David Onoja said...”; “Mohammadu Buhari, President Federal Republic of Nigeria said...” should replace “President, Federal Republic of Nigeria said...”

- When referencing an age, put the age before the name. (For instance, "The victim, Amina Sidiku, 21...")
- If at all feasible, refrain from using direct quotations in news scripts. Instead, during soundbites, allow people to speak in their own terms. A soundbite is a recording of a person's precise words spoken in that person's own recorded voice. If a direct quote is necessary, preface it with the words "In the words of..." or "As he phrased it...", or attempt to paraphrase as much as you can. To begin or finish a direct quote, do not use the words "quote" or "unquote."
- A quotation should be followed by the attribution, not the other way around. In broadcast stories, the attribution of paraphrased quotations should come before the paraphrase, as opposed to the end of the sentence in writing for print media. Before hearing the quote, the listener needs understand where it comes from. For instance, "Bill Brown said he will run for re-election."
- Abbreviation: Use just the acronyms that your audience is accustomed to hearing. In actuality, try to stay away from most acronyms, especially in second references. The acronyms Mr., Mrs., and Dr. are examples of permissible abbreviations. Avoid using acronyms, particularly for names of governments, nations, religious names, months, military designations, and holy books. Additionally, it is advised to punctuate with a hyphen when employing an abbreviation. For instance, USA (that is, the United States of America), should be written as U-S-A; UN (United Nation) should be written as U-N, while FBI (Federal Bureau of Intelligence) should be written as F-B-I. Also, do not use symbols. For example, “#” for number, “&” for and, “@” for at, etc.
- Avoid symbols when you write. For example, the dollar sign (\$) or naira sign (₦) should never be used in broadcast writing. Always spell out the word “dollar” or the “naira”. This helps to eliminate all forms of confusion when delivering the story.
- Avoid characterizing news. In news report, try as much as possible to avoid subjective words whose meanings are not measurable with precision. For instance,

avoid words such as “good”, “bad”, “dramatic”, “funny”, “big”, “small.” These words are mainly subjective and as such, you should use them with caution. For instance, what does “good” means in this sentence: “the rain in Abuja today is generally good”. Would a Zenith Bank staff who was drenched in the rain on his way to the office consider the rain as good?

- **Comparisons:** Everything about radio news is imagination. The news writer should always create vivid imageries on the head of the audience. For instance, “it is often easier for your listeners to understand something with which they are not familiar if you compare it to something they know. The amount of money wasted by a government department, for example, may be compared to ‘the national debt of a small African state’. Consider this example as well: “The new Glory Dome of Dunamis Headquarters is ten times the size of a football field.” With this description, the listener would be able to picture and imagine the size of Glory Dome. It will not however make any sense if the Glory Dome is described as “big in size”. The audience would wonder how big.
- **Contractions:** Remember that in radio writing, you are telling a story and all stories are delivered through words and sounds. Therefore, what you write must follow the conventions and contractions used in speech. The contractions make radio story appear natural and conversational; they also make radio stories informal. All radio writers or reporters need to get used to these rules automatically. Let’s look at few examples: “It is” should be “It’s”; “He is” should be “He’s”; “Do not” should be “Don’t” while “Should have” should be “Should’ve”. All these add flavour to the naturalness of radio conversations.
- **The use of jargons:** Watch out for all manners of jargons when writing for radio. Do remember that every profession, discipline, trade and business, have their jargons and these jargons are mainly known and understood by those who share affiliations with these professions. As a radio journalist, always try to avoid them, no matter how tempting they may be. For example, instead of using terms like ‘fractured femur’ we should use this expression: ‘broken thigh’. In essence, try to avoiding using language that not familiar by the generality of the people. For example, when talking to journalists, police officers often make use of same words they use in court: “The perpetrators of the crime appear to have gained access to the rear of the premises through forced entry...” which mealy means “The thieves broke in through the back of the building.” Always have it at the back of your mind that your audience

or listener may not have the second chance in getting the meanings of words you employ in your story. It then means that when the meaning is lost, it may be lost forever.

- **The use of Numbers:** Journalists always make use of words to tell story. Most journalists are therefore not too familiar with figures, except they are written in words. The duty of the journalist is to interpret and explain numbers to other people accurately. Experts always frown at wrong usage of word in a script, as this can alter or change the nuance of the story. For example, a wrong number (for example, you say “the local unemployment figures are up by 20-thousand rather than down by 2-thousand)” can potentially have much wider repercussions. Figures can be made to say almost anything so always try and put them into a context. Numbers are tricky to include in news stories, especially when they are large, as listeners cannot keep track of them. This is especially apparent when, for example, lottery numbers are read out on air, only for some listeners to phone afterwards asking for them to be repeated! First, always prepare the listener to expect to hear a number and put it in context before they do. Instead of, ‘Unemployment’s at 950-thousand, from 930-thousand six months ago . . .’, write ‘The unemployment rate has shown a rise over the last six months. It’s risen 20-thousand to 950-thousand . . .’
- **Employ correct punctuation:** Avoid using semicolons. Instead of commas, use double dashes for longer pauses. For emphasis, use underlining. When writing for radio, you must avoid using commas and full stops because in written expressions, they signify pauses and the conclusion of sentences, respectively. Where a comma is required in radio scripts, a slash (/) is added, and where a full stop is required, two slashes (//) are added. One slash (/) signifies a pause. Two slashes stand for a full stop (/).
- **Avoid Quotations.** In a newspaper, newsmakers' exact quotes are acceptable, but not in a radio news bulletin. The reason for this is that a newscaster who is reading the news that has been written for radio cannot read out commas or columns. Commas and columns are frequently used in written expressions, and a reader will immediately understand that a sentence enclosed in commas is an exact declaration about the subject of the news. For the purposes of radio, a newscaster cannot read out a statement in this manner.

- A newspaper can be picked up to confirm or reread news stories whenever the mood strikes, and it can be read several times a day. Radio news, however, is a different story. A radio news bulletin is broadcast only once. Because of this, it is essential that the radio news be written in a way that the listener can comprehend the news's contents when he or she listens to it.
- **Avoid Written Expression:** As you are probably aware, in radio, what is said on air is typically first written down on paper before being said by the newscaster, but the message cannot be conveyed in written representation. The distinction between spoken and written statements will be demonstrated using the provided example: Written Expression “The government,” said the opposition leader, “had created the problems.” The same sentence when read out may take the following shape conveying altogether opposite sense. The government said, “The opposition leader had created problems.”
- **Don't use literary terminology:** Journalism is different from literary expression and their styles are certainly not the same as well. They have different tones and styles. Literary expressions don't have place in news stories, be it newspaper, radio or television. As a radio reporter therefore, avoid expressions such as: “Sweet are the fruits of adversity.”; the radio expression could be in this form: “The fruits of adversity are sweet”

1.3.3 Story Treatment

I want you to note news materials are like stories told through sound. You should note also that these stories are presented in different ways and format. Some stories are presented as simple copy stories while others are presented as documentaries. You must have noticed that the techniques for radio and television may share some similarities, but may not be the same due to the fact that television employs both audio and visuals to deliver its messages. We shall explore the different treatments radio gives to news. These treatments are in different formats, including:

- a. Newsflash
- b. Headline
- c. Copy story
- d. Voicer or voice report
- e. Teaser or Taster
- f. Voice report from the scene
- g. Interview

- h. Newsclip
- i. Packaging

What do all these mean and how are they applied to radio news? Let us look at them one after the other.

- a. **Newsflash:** One of the basic ideas behind radio news is to deliver and serve news in its purest form and as quick as possible. The newsflash is therefore a news story served at its most immediate. The newsflash as a matter of urgency, gets the news and delivers same on air almost as quickly as it happens. Sometimes, the newsflash delivers the news as it is still happening. For instance, a report about an ongoing protest can be served as a newsflash. It is not like live report because the news is read directly from the studio.
- b. **Headline:** One of the most crucial approaches used to present radio news is a headline. At the beginning of a significant news item or news program, headlines (or highlights) are frequently read to introduce the news and entice the audience to continue listening. To summarize the main stories, headlines could be repeated at the conclusion. Keep in mind that occasionally listeners are just interested in the headlines of important stories before losing interest. As a result, the headline ought to convey the story's core concepts while remaining succinct and snappy. Typically, headlines are no more than four lines long, or 48 words.
- c. **Copy story:** A copy story is essentially a four-line headline that has been expanded upon to provide extra information without an accompanying interview (actuality). The average length of a copy story is 20 to 30 seconds, depending on the house style. The shorter copy-only form excels in situations where no interview or complete account is currently available, such as when a significant story is breaking and neither a voice report nor an interview excerpt is yet available. A more in-depth report cannot be included in the bulletin due to time constraints. To keep the story moving without seeming stale, a shorter version of a longer account or interview is necessary.
- d. **Voicer or voice report:** Voice reports allow the newsreader to change voices and provide explanations of stories in addition to additional details. Additionally, they can provide expert interpretation and analysis, such as that of a sports editor or a finance correspondent. By doing this, the voice report can offer a knowledgeable

viewpoint that would be inappropriate if it came from a newsreader. Voicers are either recorded or read out, and they are typically created after the material has evolved beyond the scope of a copy tale but before actuality is yet accessible. They should be thoroughly investigated, authoritative, fair, well-written, and well-read. Without the cue, they would typically last for 20 seconds, though they might last longer if a significant breaking news story was involved. The voicer's opening sentence is referred to as the report's cue or lead-in. The majority of narratives that include an illustrated interview or voice report call for a cue. A collection of details concerning the story are located above and below the cue. This is how it is marked up. Every station has a different perspective of how to go about doing this.

- e. **Teaser or Taster:** The teaser is an enigmatic truncated title used at the beginning of a broadcast or news program to work as a bait by delivering a taste of the story to come and inciting the audience to listen on to find out more. It is urgent, present tense, and brief. A menu is a grouping of three or four teasers. It has the same function as a restaurant menu in that it piques interest.
- f. **Voice report from the scene:** The voice report from the scene adds colour and vivid detail to the more factual studio voicer that is in the bulletin, which helps to spark the audience's imagination. Mobile phones, radio telephones, landlines, radio cars, and a special studio grade line known as a circuit can all be used to make on-the-spot reports. Compared to what is achievable with a studio voicer, the voicer from the scene offers more chance for descriptive, accurate, and current reports. Location interviews present the biggest challenge because there may be no ability to edit them, leaving little room for error. Journalists are increasingly traveling with portable computers equipped with sound-editing features. This enables users to modify on the spot and email the story to the editor.
- g. **Interview:** In news, the interview provides more context, allows for further investigation of an issue, and provides an opportunity for knowledgeable commentary. Depending on house style, standard radio news interviews can be any duration. Almost all of them last between 90 seconds to three minutes, though those on prolonged news programs may go a little longer. Live interviews, which are rarely as brief as ones that have been edited, might also last longer.

- h. **News-clip:** The interview's most noteworthy passage is typically trimmed out so that it might serve as a brief illustration for the story in a subsequent bulletin. This would be roughly 20 seconds long, similar to a voicer, and is referred to as a clip, cut, or insert. Because it is an excerpt taken from an interview, it is a clip or cut, and it is an insert because it has been added to the bulletin. The cue will present the story's facts, and the insert will expand on them with justification or commentary.

- i. **Packaging:** Packaging is helpful for giving a fair representation of both sides of an argument and for allowing the use of more complex production techniques, such as sound effects or music. In contrast to a typical interview, when the interviewee is the centre of attention, the package positions the reporter as a raconteur and guide. The cue gives a summary of the story, then the first connection from the reporter fleshes it out and introduces the first interviewee. The middle segment enables the reporter to recap any crucial information that was omitted and connect the previous information to the second interview, which he then introduces. In the final link, the two points are summarized, further information are provided, and the story's future direction is indicated by mentioning how long it will take to resume train service. The ability to use interview excerpts that have been edited down to just contain the most important information is one of the strengths of the package.

1.3.4 Popular Radio News Glossary

Radio news glossary are words that are frequently used among radio journalism practitioners. As a radio journalist, you need to be familiar with these terms so that in course of interacting with the professionals you will not have challenges with understanding these words. Of course, we cannot capture all the terms but these can be a starting point.

Words	Meanings
Actuality	Recorded audio clips of newsmakers speaking that typically last between 10 and 20 seconds.
Anchor	the reader or presenter in the studio.
Anchor Lead	the text that an anchor reads to start a package or live report.
Breaking News	a story that is still evolving
Bulletins	quick, regularly scheduled newscasts. They are frequently hourly, several minutes long, and may contain a number of different news stories as well as the weather.

Copy	Written text that will be read aloud on air (The script.)
Cut	It's the tape that contains recordings of a voice, a wrap, and an actuality.
Voicer	a recorded report that simply includes the reporter's voice.
Wrap	Recorded report with a reporter's voice at the start and conclusion and a real-world event playing in the middle; the report is "wrapped around" the real-world event.
Hourly	At the top of the hour, a network newscast will start. There is typically a commercial break during the hourly newscast.
Nat or Natural or Raw Sound:	Often referred to as "Natural Sound" or "Nat Sound," especially when the sound comes from nature, "Raw Sound" is recorded sound that is not of a newsmaker speaking, such as the sound of an airplane landing, a marching band playing, or a crowd cheering.
IQ	IQ stands for "in cue" -- the speaker's first words as they are recorded.
OQ	"Out Cue" -- the last words recorded on a cut are called OQ.
Lead	The first sentence of a news report should succinctly summarize the main events of the piece and serve as an introduction to the facts that will follow.
Live Shot	a report that an anchor introduces that has not been recorded but is read out by another journalist in real time, frequently at a news location.
Lockout	The last words of a report are stated by a journalist and include their name, the name of their station, and the location.
MOS	Abbreviation for "Man on the Street" interviews, in which random bystanders are chosen in a public setting and questioned about stories or people in the news.
Narration	a script that the reporter reads
News Flash	the initial news report about a significant event.
Package	a self-contained, totally pre-recorded report
Reader	a news story script that will be read live on air by the newscaster and will not include any actualities
Script	A newscast consists of a number of scripts that an anchor reads; a script is a written-out form of a news story that is read on the air.
Slug	When a title of a script is used as a reference, it is known as a Slug. The pieces from each news organization get one. For instance, "Nigeria-India Talks" would be the slug of a news report covering negotiations between Nigeria and India.

Sounder /Signature Tune	Networks utilize sounders at the start of their hourly newscasts to introduce different parts of the broadcast, such as the start of a traffic report or a sports segment.
Spot	Spot is the name for a recorded commercial advertisement.
Tag	the final line of a story that an anchor reads, usually following a package or soundbite
Tease	a quick announcement made by the newscaster just before airing a spot to let the audience know about a story that will be covered later.
Trt	Total Running Time. The length of the entire story.
Vox Pop	Voices of ordinary people which are captured in form of interviews
Zinger	a peculiar and typically amusing feature story that is frequently included at the conclusion of a newscast.



1.4 Self-Assessment Exercises

Please read the following carefully and provide the most appropriate responses in 20 minutes:

- a. The first sentence of a news story is called _____
- b. What is the full meaning of IQ in broadcasting?
- c. The recorded segment of a news that captures the voice of the newsmaker is called _____
- d. Words which are written to be read on air is called _____
- e. The most newsworthy quote from an interview used to provide a short illustration that goes with a story is called _____



1.5 Summary

Like we discussed in the previous unit, radio is for the ear and not for the eye. This mean that when you are writing for the ear, you are in real sense storing words on paper so that you can read it to your listener's ears later. As a result of this reality, the radio news writer should keep their copy natural and spontaneous as possible by following certain techniques and avoiding the others. This Unit has exposed you to different techniques and rules you should follow or adhere to when writing radio news. Like we noted somewhere in the Unit, the techniques we discussed may not be universal in application; some may be peculiar to

some radio stations. So don't be surprised if the radio station you work for or will work with, have rules that are somewhat a deviation from what we have discussed.



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1.7 Possible Answers to Self-Assessment Exercises

- a. Lead
- b. "In Cue" that is the words of the speaker recorded on a cut
- c. Actuality
- d. Copy
- e. Newsclip

Unit 3: Programmes of a Radio Station

Content Structure

- 1.1 Introduction
- 1.2 Learning Outcomes
- 1.3 Programmes of a Radio Station
- 1.4 Self-Assessment Exercises
- 1.5 Summary
- 1.6 References/Further Readings/Web Sources
- 1.7 Possible Answers to Self-Assessment Exercises



1.1 Introduction

Radio broadcasting cannot survive without programme production. Every radio station exists because they want to feature several programmes on their stations. Broadcast managers are in the business of programme production because they continually design and transmit several programmes to their audience members. These programmes are produced covering almost all areas of human endeavours, including history, agriculture, health, economy, education, current affairs and so on. Asemah and Asogwa (2014) stress that, these programmes are woven into several human-interest stories with a view to educating, entertaining, informing, persuading, socializing and setting agenda for them to follow.



1.2 Learning Outcomes

At the end of this unit, you should be able to understand:

- a. What news programme is all about
- b. Discuss documentary programme
- c. Differentiate between feature programme and documentary programme
- d. How various types of programmes work on radio



1.3 Defining Programme

You must have learned about news programs from our previous lessons. News programs are created based on happenings that are both local and global. Without events, there would be no news, and without news, there would be no history to be made. This is a blatant example of how news is typically connected to events. News events are intended to provide

an account of an incident that impacts a reasonable member of the public and is intended for the audience. One of the news values acknowledges that news should be able to pique people's interest and curiosity in the incident or action because of this. The need to know what has transpired must exist. News is attractive, relevant, and significant as a broadcast program because it satisfies the society's demand for information.

As with television, radio broadcast journalists go out and acquire news items before returning to the newsroom to process, compile, and transmit to their viewers. So, what makes anything newsworthy is what is typically meant when something is called news. When a man is alleged to have bitten a dog, for instance, it garners more headlines than when a dog bites a man. What is newsworthy must be of interest to people; it must or should have some degree of peculiarity; and it must not be too far removed from the audience it is intended to serve.

The word "program" in radio production refers to the numerous meaningful sounds created by people or recorded sounds used to fill the airtime to be heard and not shown. Since radio is intended to be heard, one should utilize words and expressions that will make meanings evident through careful linguistic use. Program format is the umbrella term for the many radio program kinds. News programs, documentaries, features, magazines, talks, and news programs are among them. Let's go over them one by one.

- a. **Documentary Programmes:** Let me start by asking you these questions. Do you have a diary? If yes, what do you do with it? Perhaps you would say you write down information you may want to access some other time. In other words, you document issues that are of interest to you. Apart from individual documenting things using whatever means, interesting issues are also documented in books, films, museums etc.; in broadcasting it is called documentary.

From the word "document," we get the term "documentary." Additionally, the material is presented in a methodical manner based on realism and actuality. For the purpose of narrating or re-enacting the events, it is based on the sound of human voices, human activities, and music. According to Idebi (2008), historical and preserved documents are frequently used in documentary programs to bolster the facts. A documentary program is entirely factual and is supported by written documents, sources with citations, current interviews, and other documentary proof. The main goal of a documentary is to inform, to depict a scenario or narrative with the utmost respect for accurate, fair reporting. Particularly, sounds, narration, and

performers are essential to radio documentaries. Narration, sound effects including music, and depending on the occasion, rain or thunder effects, are used to bind the documentary's information together. According to Apuke (2014), documentaries typically run between 15 and 60 minutes. Some, though, might endure longer than this. Many times, the concepts that will be the focus of a program may appear as though by magic. They frequently have to do with current topics like racial relations, urban development, pollution, the environment, or medical research. One of these issues, which broadly aims to look at how society deals with change, might be the focus of a show that goes into great detail on a single aspect of it. Other documentary genres focus on a single person, action, or event, such as the discovery of radium, the construction of the Concorde, the life of a famous person, or the efforts of a certain factory, theatre company, or educational institution. In essence, all of these involve people, and while statistical and historical information is significant, the human element is what matters most because it emphasizes motivation and aids the listener in understanding the current social climate, the reasons behind particular decisions, and what makes people "tick." The primary benefit of the documentary method above the basic talk method is that the subject is made more engaging and alive by include more individuals, more voices, and a wider range of treatment. It should amuse while it educates, and as it enlightens, it should arouse new questions and concerns.

- b. Feature Programmes:** Perhaps the phrase "feature" is no longer foreign to you. This must have been a lesson from feature writing. When you hear "feature stories," know that this is an expanded news piece that provides more context for the events. Sambe (2008) claims that it is a human-interest tale that explores characters, settings, problems, and circumstances. It is anticipated that this story will be thorough and captivating. When we say that it should be thorough, we mean that it should be a thorough, factual write-up on a current event that aims to provide specific information in a more engrossing and casual manner than straight news. That is to say, the feature story has a distinctive personality that sets it apart from the news by all accounts.

Feature stories are frequently unique and descriptive. Both the thoughts and writing style are unique. Feature is typically not perishable and deals primarily with facts rather than opinion. Unlike the straight news, it is always true. Focus, comprehension, thought, and care are required when writing features. It includes further information, clarification, analysis, and details about the interpretation.

Features' primary purposes are to offer colour, impart knowledge, provide entertainment, and provide illumination. Features typically focus on the characteristics of the newsmakers; they provide more context for events; analysis of global, national, and local events; instructions for performing a particular task; suggestions for better ways to live; examination of trends; and entertainment.

- c. **The interview programmes:** Radio interviews come in a range of tones. It might have an interpretive, informative, or emotional purpose. A talk or discussion/conversation between the host (the interviewer) and a guest takes place during an interview on the radio. The guest could be a prominent figure in business, entertainment, government, civil society, or other areas. They could also be an expert in a particular field of endeavour. The guest could even be a common person who has accomplished something exceptional that can inspire or serve as a source of motivation for common people in the community. Question and answer sessions are a common feature of interviews.

- d. **Discussion Panel Programme:** We watch or listen to broadcast programs where the host hosts guests on television or the radio to discuss topics surrounding a specific topic. This program involves bringing in guests from various socio-political backgrounds to the studio to have in-depth discussions about pressing local or national issues. The presenter (Host) invites three or four individuals to discuss a topic or issue that has social repercussions. The host is in charge of moderating a discussion show. The discussion program goes under a variety of names, including the platform, round table talk, conference, etc. Participants debate the program's direction with the moderator.
 - **Magazine programmes:** Short discussions, a news report, a discussion, drama, interviews, commentaries, eyewitness accounts, narratives, music, and short stories are just a few of the features that make up magazine programming. In Nigeria, "news line," which airs on NTA every Sunday at 9 p.m., is a typical example of a magazine program. A current issue typically kicks off the magazine program. It combines several things, and diverse things usually break up monotony. The same features as those of television are similarly packaged for radio stations' magazine programs, however there is no visual component. As examples of advice for creating magazine programs, see Onabajo's (2000) suggestions:

- Select items for a magazine carefully and arrange them in an appealing sequence.
- Use music break every 5 minutes to break the boredom jinx.
- Open your programme with a short and topical item to catch the listeners' interest.
- Leave lighter or humorous materials to the end of a magazine programme.
- The same narrator should be used for each edition of a magazine programme so as to give it a stamp and identity of its own.
- Link writing or transitions, which are narrator's lines in a magazine should be interesting and natural.
- Where the link continuity is good, there is little need for music bridges between items.
- Sometimes, in radio link continuity, it is a good idea to give listeners a "low down" of the person who is about to speak.
- Good link writing and good transitions make a programme lively.
- A magazine script should include all that is necessary for technical operator and the narrator to know. The in and out cues of tape inserts and the duration of the inserts should be clearly marked on the script.

e. Drama programmes: You must have listened to a radio drama at some point or another, right? They are regularly scheduled programs included into a number of topics that have human interest elements. To elicit questions on diverse subjects, these tales are portrayed using human figures. For instance, BBC's "story-story" is an example of a drama program that weaves topics like the economics, politics, and health to raise awareness and educate viewers on current events in these fields. The main goal of this play, which personifies specific areas of views, is to effect change. It is written and performed by an artist. The play could portray these concerns in a tragic or humorous way. It might even have 'tragi-comedic' characteristics. A tragedy occurs when a drama concludes on a depressing note, whereas a comedy is a play that is amusing and intended to make people laugh.

According to Onabajo (2008), a drama must have the following elements:

- Title
- Plot
- Theme
- Actors
- Character expected of each actor

- Theme and bridge music
- Location and sets for the drama
- Equipment needed for production
- Duration of the drama

f. Commercial Programme: Within the greater body of radio programs, radio ads are a sub-program. They include public relations, announcements, jingles, and advertisements. The majority of these programs are funded by a known sponsor, a community development initiative, or a public service enlightenment program. They are positioned within, around, and at times when networks and stations identify themselves during scheduled breaks. Depending on the sort of show, commercial programs may occasionally be jointly developed and sponsored by two or more advertisers. More advertising can be played at once on the radio than on television. Be aware that the form must be taken into consideration regardless of the type of commercial. This is because the choice of form is dictated by the amount of time available, and time is of the essence in the broadcast industry. The form is heavily influenced by the sort of advertising. Various kinds of radio ads are described as follows by Asemah and Asogwa:

- Straight selling or descriptive commercial:** This kind of advertisement is very specific about the goods or services. Here, unlike in the testimonial commercial, the announcer is not permitted to offer the commercial as a personal endorsement. There are several assertions that might not fit with how this style of advertisement is presented. For instance, "visit our store" and "we've been operating from the same site" To avoid muddying up the relationship between the station and the sponsor, avoid making statements of this nature.
- Testimonial:** this kind of advertisement is based on a personal endorsement by the host, announcer, or guest of the program. It might contain a quote from a famous person or a "pleased user." Because many listeners feel grateful for their role model, testimonials may persuade followers of the personality to become interested in the promoted product or material.
- Educational:** This kind of advertising offers information to the customer who thinks things over carefully before making a decision. When a consumer is informed about a product through ads, he or she has the chance to compare and assess the benefits and drawbacks before making a final decision to buy a certain product.

- d. **Dialogue:** Simple sound effects and music are used in this style of commercial production. By utilizing the play-let notion while inserting the win-syndrome into the ads, the announcer can interact verbally with the performer in this situation. Commercials with dialogue aim to attract attention and interest.
- e. **Humorous:** Here, the producer incorporates humour into commercial programs to pique the interest of viewers and urge them to purchase a product or show interest in the service offered by an organization. These advertisements typically look like the ones produced by the majority of Nigerian telecommunications providers, such as MTN, GLO, and AIRTEL.



1.4 Self-Assessment Exercise(s)

Fill in the blanks with appropriate word/s:

1. The term _____ in radio production refers to the recorded sounds used to fill the airtime to be heard and not seen.
2. The various types of radio programmes are referred to as _____
3. The systematic presentation of information based on reality and actuality is called _____.
4. Documentary is based on the _____, _____ and _____.
5. The packaging of documentary information thrives on human _____
6. A feature story is by extension a news story that gives _____ to events.
7. Interview as a radio programme involves a _____ between a _____ (Host) and a _____
8. _____ programme consist of short talks, news report, a discussion, drama, interviews, commentaries, eyewitness account, a narrative, music, and short story.
9. A drama programme on radio must have elements such as the _____, _____, _____ and _____.

10. Commercial programmes on radio comprise of _____, _____, _____, and _____.

Attempt the following exercises by choosing the right option of either True or False:

11. Testimonial is type of commercial based on personal recommendation. **True or False?**

12. Educating a consumer of a product through commercials provides him or her opportunity to weigh the pros and cons of taking final decision to purchase a particular product. **True or False?**

13. Dialogue commercials are meant to win attention and interest. **True or False?**

14. AIRTEL Nigeria portrays typical example of humorous commercials programmes on radio/television. **True or False?**

15. In a discussion programme, it is the Host who moderates the programme. **True or False?**

16. Interviews are characterized with questions and answers. **True or False?**

17. Radio broadcasting cannot survive without programme production. **True or False?**

18. Radio exists in order to transmit several programmes to the audience members. **True or False?**

19. The difference between radio and television production is in the non-artistic element. **True or False?**

20. In documentary, while statistical and historical fact is important, the crucial element is the human one. **True or False?**



1.5 Summary

Radio programmes are very important element in radio production and operation. As they said, variety is the spice of life, so are these arrays of programmes on radio. This is because one particular style format of radio programme all the time will appear boring to both the station and the audience who listen to this station. Producing radio programme using various formats is a necessary requirement if such station wants her audience to be glued to the station. From news programme, documentary, drama, discussion, interview to producing commercial programmes on radio is one factor that will keep radio audience tune in to the station with the expectation that they will be informed, entertained and most importantly be educated. The unit featured different types of radio programmes. Gives highlights on each of these programme type; from the news programme, documentary, feature, discussion, interview to commercial programme.



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1.7 Possible Answers to Self-Assessment Exercise(s)

Fill in the blanks with appropriate word/s in 20 minutes.

1. The term programme in radio production refers to the recorded sounds used to fill the airtime to be heard and not seen.
2. The various types of radio programmes are referred to as programme format.
3. The systematic presentation of information based on reality and actuality documentary.
4. Documentary is based on the sound of human voices, human activity and music.
5. The packaging of documentary information thrives on human narration
6. A feature story is by extension a news story that gives more depth to an events.
7. Interview as a radio programme involves a conversation between a presenter (Host) and a guest.
8. Magazine programme consist of short talks, news report, a discussion, drama, interviews, commentaries, eyewitness account, a narrative, music, and short story.

9. A drama programme on radio must have elements such as the title, plot, theme and actors.
10. Commercial programmes on radio comprise of advertisement, jingles, announcement, and publicities.

Attempt the following exercises by choosing the right option of either True or False:

11. Testimonial is type of commercials based on personal recommendation. **True**
12. Educating a consumer of product through commercials provides him or her opportunity to weigh the pros and cons of taking final decision to purchase a particular product. **True**
13. Dialogue commercials are meant to win attention and interest. **True**
14. AIRTEL Nigeria portrays typical example of humorous commercial programmes on radio/television. **True**
15. In a discussion programme, it is the Host who moderates the programme. **True**
16. Interviews are characterized with questions and answers. **True**
17. Radio broadcasting cannot survive without programme production. **True**
18. Radio exists in order to transmit several programmes to the audience members. **True**
19. The difference between radio and television production is in the non-artistic element. **True**
20. In documentary programme, while statistical and historical fact is important, the crucial element is the human one. **True**

Module 3: Introduction to Radio Production

Unit 1: Understanding Radio Production

Unit Structure

- 1.1 Introduction
- 1.2 Intended Learning Outcomes
- 1.3 Defining Radio Production
 - 1.3.1 Stages of Production
 - 1.3.2 Elements of Radio Production
 - 1.3.3 Programme Idea
 - 1.3.4 Programme Proposal and Packaging
 - 1.3.5 Programme Production and Presentation
- 1.4 Self-Assessment Exercises
- 1.5 Summary
- 1.6 References/Further Readings/Web Sources
- 1.7 Possible Answers to Self-Assessment Exercises



1.1 Introduction

After taking this course, I have a sneaking suspicion that you'll be keen to schedule a visit to a radio station nearby to see how programs are created and broadcast. You may observe the structure of news reporting as well as who makes editorial and programming decisions there. Time continues to play a crucial role in broadcasting throughout all of this. Every radio station has a specific period of time each day that it is on the air. While some broadcast continuously for 24 hours, others only do so occasionally.

Since radio stations put time and effort into producing their shows, they make sure that these shows satisfy the needs and goals of their listeners by airing shows that are appropriate for their listening habits. Again, each station is free to choose which program airs when, providing that the programs satisfy the interests of the station's viewers. Programming is the process of distributing television shows according to the hour of the day and the length of each show. Production is the procedure that the station went through to create a finished product of a show. Pre-production, production, and post-production are all included in the total production. Without both creative and non-artistic components in

almost every stage of the manufacturing process, you might not be able to produce a finished product. Radio programs are prepared and arranged to handle a variety of programs such as news, sports, documentaries, cultural displays, talks, and a host of others. This includes concept generation, proposal and packaging, recording, and presentation. To satisfy the audience's wants and expectations, all of these are presented.



1.2 Learning Outcomes

At the end of this unit, you should be able to:

- a. Understand what production is all about
- b. Explain the stages involved in production
- c. Package programmes for production and presentation



1.3 Defining Radio Production

Production simply means to produce, create, or package an idea into a consumable product for people to have access to. Consumable in this context could be an audience reading a production when it is for print media, listening to radio programme or watching television when it is a broadcast media. In this course, we are only concern with radio production. Generally speaking, radio production deals with content creation. This content needs to be well-produced in order to be interesting. Radio production is actually a fairly broad topic. The methods used in producing radio continue to evolve as a result of ongoing technological advancement. But the fundamentals are the same. Even if you have the best scripts, voices, and concepts, if the show is not professionally produced, it will not be enjoyable to listen to.

A radio producer must be able to grasp thoughts and shape them into broadcast-ready material in order to deliver an appealing program. Radio producers are the individuals who, for the most part, operate "behind the scenes" and are unknown to a radio station's listeners. The creation of a radio show is supervised by a radio producer. Each person's efforts are coordinated by the producer of a news segment. The producer, for instance, is responsible for the on-location reporters, editors, and technicians. The following is a basic explanation of the two primary categories of producers:

- a. ***An Audio or Creative Producer:*** Sound and audio are particularly created by audio producers.

- b. **A Content Producer:** A radio program is managed and directed by content creators. The show's content producer may plan the music selections, the guests, the callers for talk radio or competitions, the timings, and the general format. Additionally, they might create recorded content, such as shows, radio ads, and commercial bumpers.

You may have noticed that while anyone can cook, only some foods actually turn out to be very tasty. In a similar vein, not every radio producer creates engaging and worthwhile programs. To be a radio producer, you need to possess particular traits or abilities. The following traits are necessary for you:

(a) Ability to see and hear what is happening around you. This would imply a strong desire to learn more. This trait may be referred to as curiosity. A person cannot be a competent radio producer if they are not curious. This is due to the fact that programs need ideas to be engaging. Why do you think that is? Let's reflect. In order to generate ideas, we must first notice things. As a result, you could:

- (i) Observing things and
- (ii) Drawing from experiences

(b) Ability to Conceptualise Ideas: You can come up with as many ideas as you like, but you must develop them into concepts before writing radio scripts. You'll probably produce an engaging radio broadcast for your listeners if you do this.

(c) Creativity: Just what is creativity? How imaginative are you? It is true that practically everyone has the ability to be creative. To put a concept together in a way that can draw people in, you must be creative. Doing something original or novel would be considered creative. Different individuals can interpret the same concept in a variety of ways like a radio show. All of them will be identical and uninteresting if they all do it in the same way.

(d) A Good User of Words: You must be able to speak clearly and concisely at the appropriate times. The quality of the script for a radio program depends on your writing skills. You need to have a strong vocabulary and a solid word bank for this. You need to be speaking in a proper way.

1.3.1 Stages of Production

Let's highlight and talk about the many stages of radio program development now that you are aware of what production entails. Please take note that there must be a clear plan for

everything we undertake in life. There is a widely established three-stage production procedure that is used for radio production as well. Let's list them out.

- a. Pre-production
- b. Production and
- c. Post-production

- a. Pre-production:** This is the initial phase before to the actual production, as the label suggests. A concept begins to form at this point. This stage covers the ideation and beginnings of a program. The subject or topic has been chosen. After choosing a topic, a plan of action is then developed. Here, the program's format is chosen. Specifically, whether it is a talk show, panel debate, interview, drama, or documentary. The appropriate individual for authoring the screenplay and the performers are chosen once that is obvious. The necessary equipment for outside recordings would also be determined by the action plan. Additionally planned are the recording's time and location. The script is reviewed to ensure that it is appropriate for transmission. It is evaluated in accordance with the guidelines for writing for radio, or more specifically, "for the ear." All of the sourcing for artistic and non-artistic components falls under this stage.
- b. Production:** It is during this stage that a radio program is actually recorded and edited. The recording and editing of the program require professional studios, microphones, and computers.
- c. Post-production:** The final phase of any broadcast production, known as post-production, may involve post-mortem examination of the program. During this stage, writing to notify everyone involved in the production is another important job. The program needs to receive radio and other media publicity. To ensure that people are aware of the programs and pay attention to them, this is done. The announcements for the program's presentation are created and made available for the program's actual broadcast.

1.3.2 Elements of Radio Production

There are many different components to radio production. These numerous radio production components stem from the elements of a radio format, such as spoken word or

human voice, music, and sound effects. So let's examine the fundamental components of radio creation.

Studio: You might know what a studio means. A radio studio is a space where radio programs are produced, according to this course. You need a "sound proof" studio where human voice may be recorded or transmitted in the best possible way if you want to produce a radio program in this space. Additionally, this space has what is referred to as acoustic in broadcast terminology.

Microphones: We utilize a microphone in a studio to record our voice. Perhaps you've used or at least seen microphones before. They magnify your voice, or to put it another way, they raise the volume. Speaking into a microphone doesn't require shouting. If you utilize a loudspeaker to listen to what you're saying, it will sound louder than usual. The microphone comes to mind when we think of radio production as being crucial. The next unit shall provide us with detail explanations of the various types of microphones.

Sound Effects: Sound effects help the listener understand the story and place. It enhances realism in a presentation and encourages listeners to utilize their imagination. Consider a busy market as an illustration. It's not necessary to record in a busy market if you're doing it for a radio program. Well, you can use those sounds that you've recorded. But in most situations, you employ pre-recorded sound effects. You have two options for using sound effects:

- a. Spot effects or effects that are created as we speak and
- b. Recorded sound effects.

You can make a knocking sound on a door or a wooden partition if you are recording a radio program where someone knocks on the door. You could also use the real sounds made on the place to simulate someone pouring water from a bottle into a glass. But you probably can't bring a lion or a dog to the studios if you want them to roar or bark! Here, we make use of audio recordings that are stored on tapes or discs. You can attempt and use almost any sounds that are available on CDs. Additionally, there are specific kinds of computer software that can be used for this. Sound effects can also be produced.

Two coconut shells can be used to create the sound effects of horse hooves. Crush a piece of aluminium foil or cellophane paper in front of the microphone. Listen and record the sound. It will appear to be on fire. You can imagine and produce a variety of these sound effects. There is a word of warning, though. You might not capture the true experience of

a door opening when recording one if you do it virtually. What counts is how it sounds, not what it actually is.

Music: The heart of radio is music. On the radio, music is applied in several ways. Music is equally used as the theme or signature tune for numerous radio programs. Check out how music affects any program:

- a. A spoken word program is made more colourful and engaging by music.
- b. Boredom can be broken by music.
- c. Music can be utilized to evoke the desired emotions, such as fear or delight, in happy or bad circumstances.
- d. Music can evoke specific locales and scenes. You could need to create a sunny early-morning scene, for instance. A nice note on the flute and the sound of chirping birds can be used to achieve this.

Artificial echo: If you enter an empty building or fort and shout, your voice will come back to you. This is called an echo. An echo is used in radio programmes. This is a technical input.

Filter or distort: The voice would not sound normal if you were to listen to someone talking to you on the phone. Utilizing technology, the "distort" effect is created. Echo and distortion are sometimes combined. Imagine hearing someone talk from a mine 100 feet underground. Distort and echo are employed to make it realistic.

Human voice: The human voice is a staple of every radio broadcast. Imagine the radio announcer or newsreader's voice. They are frequently quite enjoyable and lovely to listen to. That is as a result of the calibre of voice used.

1.3.3 Programme Idea

Have you ever found yourself contemplating a solution to a certain issue? like drafting a seminar paper on the topic of drug usage among college students? If so, you must definitely have a plan in place before you can produce a thorough seminar paper in that regard. An idea, according to the BBC Dictionary from 1992, is a strategy or potential course of action. Similar to this, Owuamalam (2007) asserts that an idea is a mental construction designed to stimulate. It is an imagination that, via the creation of programs, seeks actualization.

The concept behind a program is to choose and arrange the information so that the audience would understand them. The content must also appeal to the audience. Ideas could come from one's own imagination. Whatever its shape, the concept must be applicable to the subject matter and generate interest and enthusiasm among the target audience. For an idea

to be effective at getting the audience's attention, its message must be significant. For instance, a program with this theme would garner a lot of interest from both older and younger age groups in places where an institution of age grades is cherished.

However, Apuke (2017) also noted that radio program concept is necessary. He claims that there are three fundamental ideas that can be used to develop programs. The ideas are public awareness, propaganda, and publicity. Let's examine each of the three ideas separately.

- a. Publicity:** A broadcast station's primary goal can be to inform its listeners of the information that the station wishes them to know. The station is the source of the news or the program in this instance. The station may have started a project that it merely wants to notify the viewers about. What is appropriate for the audience is decided by the station. The responsibility of the program producer is to convey to the audience the station's viewpoint on the subject at hand. For instance, the FRCN may highlight Nigeria's achievements without mentioning the losses sustained because banditry and kidnapping have put the country's security at risk.
- b. Propaganda:** This idea frequently employs the descriptive approach to discuss the specifics of a problem and illustrates how they link to the underlying cause, which is intended to be addressed. It provides important and useful details regarding the subject the program addresses (Owuamalam 2007). For instance, a documentary on young women with VVF (vescovaginal fistula) demonstrates the detrimental impacts of early marriage on developing girls as well as the dehumanizing and upsetting circumstances these girls encounter due to their gender. It demonstrates even more how these women have no control over their marriages. They are just married off at their parents' request.
- c. Public Enlightenment:** With regard to a situation about which they may not be fully informed, the media can supply members of society with pertinent information. Only those with sufficient knowledge would be given the chance to speak on the subject in this situation, raising awareness among the community's members as a whole. It might have to do with Nigeria's education policies for girls. It is necessary for the program to have an educational and informational focus.

1.3.4 Programme Proposal and Packaging

Dominick (2002) asserts that every action begins with a thought. Every year, stations receive hundreds of proposals, some from independent producers, others from television departments, others from network personnel, and a sizable number from novices looking to break into the industry. According to Owuamalam (2007), a programme creator who thinks their proposal will appeal to an audience offers their idea to the producer, who analyzes it in accordance with the broadcast station's established and approved rules. A statement—often a written one—that is advanced for the completion of a task is referred to as a program proposal. The statement suggests the direction that the initiative would go. Even though it might not have all the information, it should be thorough enough to give the producer a sense of the program's focus. The packaging of the program is the following topic after discussing a program proposal. Already aware of the motivation behind his program at this point is the producer. He chooses a format after that. It might be an entertainment, children or documentary film. It should be noticed that an idea or concept will influence how a program is structured. For instance, a program intended to alleviate old age will undoubtedly be targeted on senior individuals rather than young adults.

1.3.5 Programme Production and Presentation

The production of the program comes next after fulfilling all pre-production requirements, as we previously described. How programs are ultimately created and presented to listeners is referred to as "program creation." In order to produce the intended result, it deals with the manipulation of the studio equipment. In terms of sound manipulation and other special effects, this stage calls for the producer's inventiveness. In order to provide an intriguing result, programs are altered here in relation to recorded programs. If a program is a drama program, a producer must select a unique sound effect. The greatest of a production can be achieved by skilfully manipulating effects like a knock on the door, footsteps, and a cockcrow to signal daybreak.

Alternatively, the production of a radio broadcast ends with the presentation of the program. Making the appropriate presenter selections is necessary. Other artistic and non-artistic members of the production team are added to the presenter. For instance, a skilled disk jockey manages a musical program (DJ). The producer takes note of each talent and assigns them a suitable function because a radio station has a variety of programs. The purpose of newscasters, for instance, is to broadcast news. A strong presentation aims to hold the audience's attention, while a weak one terrifies the audience.



1.4 Self-Assessment Exercises

Fill in the blanks with appropriate word/s:

- i. Radio production deals with_____.
- ii. The producer in a news segment coordinates the efforts of _____, _____and_____.
- iii. The two main types of producers are the _____and the _____
- iv. The ability to _____ and to_____ are qualities you can find in a good producer.
- v. Generally, production process has _____stages.
- vi. The stages of production are _____, _____and_____.
- vii. _____is one of the elements of radio production.
- viii. For our voice to be recorded in a studio, we use a device known as the _____.
- ix. The radio element that gives meaning and sense of location in a radio programme is called _____.
- x. Sound effects can be used as _____and _____.

Attempt the following exercises by choosing the right option of either True or False:

1. Putting a programme idea together deals with a mental construction crafted to generate stimulation. **True or False?**
2. According Apuke (2017), publicity, propaganda and public enlightenment are the three basic concepts through which programmes can be created. **True or False?**
3. Radio production deals with both audio and video elements. **True or False?**
4. A programme proposal is a statement, often written which is put forward for the accomplishment of a task. **True or False?**
5. Packaging in a radio programme involves desining a programme to suit a particular format. **True or False?**



1.5 Summary

Radio programme production is much bigger and serious work that requires the mastery of all elements involved. From the studio equipment, the personnel, and finally, the complete

output, it demands continuous upgrading and updating of our knowledge to meet contemporary digital studio technology requirements for effective programme production. This is because we live in a global village society where access to information is just a matter of modern technology application. Therefore, the need to invest in a technology-driven studio cannot be overemphasised. After all, with just a touch of a button, we can access news information within and outside our environment. In this unit, you have learnt about radio production and the elements associated with it. You were told that radio production is simply to create an idea around real or imagined issues and convert them into a presentable script for onward production. You also learnt that radio production follows three stages to become a complete production. That is pre-production, production and post-production. The unit discussed studio, music, microphone, and sounds as some of the elements of radio production and equally highlights various steps involved in conceptualising radio programme contents. Some of the steps are: programme idea, concept, proposal, packaging, production and presentation.

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1.7 Possible Answers to Self-Assessment Exercise(s)

Fill in the blanks with appropriate word/s:

- i. Radio production deals with content creation.
- ii. The producer in a news segment coordinates the efforts of on-the-scene reporters, editors and technicians.
- iii. The two main types of producers are the *audio or creative producer* and the *content producer*.
- iv. The ability to observe things and to draw from experiences is qualities you can find in a good producer.
- v. Generally, production process has three stages.
- vi. The stages of production are preproduction, production and post production.
- vii. Studio is one of the elements of radio production.
- viii. For our voice to be recorded in a studio, we use a device known as the microphone.
- ix. The radio element that gives meaning and sense of location in a radio programme is called sound effects.
- x. Sound effects can be used as spot effects and recorded sound effects.

Attempt the following exercises by choosing the right option of either True or False:

1. Putting a programme idea together deals with a mental construction crafted to generate stimulation. **True**

2. According Apuke (2017), publicity, propaganda and public enlightenment are the three basic concepts through which programmes can be created. **True**
3. Radio production deals with both audio and video elements. **False**
4. A programme proposal is a statement, often written which is put forward for the accomplishment of a task. **True**
5. Packaging in a radio programme involves designing a programme to suit a particular format. **True**

Unit 2: Radio Production Equipment

Unit Structure

- 1.1 Introduction
- 1.2 Learning Outcomes
- 1.3 Radio Production Equipment
- 1.4 Self-Assessment Exercises
- 1.5 Summary
- 1.6 References/Further Readings/Web Sources
- 1.7 Possible Answers to Self-Assessment Exercises



1.1 Introduction

Let me start by asking you these questions. Have you been to any broadcast/ recording studio before? What is your impression about the studio and the equipment you saw while you were there? What kind of production they undertake there? Is it a radio broadcast studio or just a recording studio by the roadside? Well, whatever answer you may provide to these questions it is important to let you know that all studios are likely not to be the same in structure and style of operation. While some are more equipped than the other, they serve different purposes in terms of operation and content creation. In this course, we are concerned with the radio broadcast studio. Equipment, according to Apuke (2017), includes everything that is installed in the studio for the creation of programs, from furniture to digital equipment.

Additionally, you might find it interesting to know that the presence of a studio and the tools required to produce such programs serve as the mark of a high-quality radio program. Live performances and recorded programs are produced in radio studios before being broadcast to a large audience. Since radio is solely an aural medium, radio studios are filled with tools that can only be used to produce, record, and transmit sound. Studios for transmission or rehearsal/recording often just consist of a single room with all the necessary equipment, including one or more microphones.

Self-operation or self-op studio refers to a setup that is made to be used by one individual. When two or more rooms are utilized simultaneously, the room with the mixer and other equipment is frequently referred to as the control room or cubicle, while the actual studio - which contains largely microphones - is used for interviewers and other associated program design. The studio serves as the production of television shows' functional

foundation. For the production of radio programs, it has a variety of equipment. The purpose of these shows is to simultaneously pique the audience's interest and draw them in. The ability to hear clearly and properly is necessary since the listener relies solely on sound.

It does not matter how good the ideas are, how brilliant the production, how polished the presentation, because all will founder on poor operational technique. So, a basic familiarity with the studio equipment is essential.

For those of you desiring to take radio broadcasting as a career, you must ensure the proper use of the tools of the trade – the studio mixer, microphones, computers, recorders – they must all be at your command. The technicalities of broadcasting – editing, fading, control of levels, sound quality and so on – should be so good that they do not show. By so doing, they allow the programme content to come through. No matter how great the concepts, how masterful the execution, or how flawless the presentation, everything will fail due to inadequate operational methodology. Consequently, it's crucial to have a fundamental understanding of the studio's hardware. If you want to pursue a profession in radio broadcasting, you must be sure to operate the equipment properly. This includes having access to the studio mixer, microphones, computers, and recorders. The technical aspects of broadcasting—such as editing, fading, level control, and sound quality—should be so good that they are not audible. By doing this, they make it possible for the program's content to be heard. Just keep in mind that a competent communicator must convey their information as simply as possible, as is typical in other performing arts such as film, theatre, and television.



1.2 Learning Outcomes

At the end this lesson, you should be able to do the following:

- a. Understand the basics of radio transmitter operation
- b. Explain what a microphone does in a radio studio
- c. Identify basic studio equipment
- d. Know how the patch panel, turntable, monitor speaker and cartridge work



1.3 Types of Radio Equipment

Radio equipment are of different types. We will consider the most important ones such as:

- a. **Transmitter:** All electrical equipment, including cell phones, radio stations, television stations, ships, etc., require a transmitter. Additionally, they are utilized for navigating. This is a structure like an antenna from which a station beams out its broadcast signals. The coverage area of the transmitter varies; some short wave (SW) transmissions go quite far, while others are medium wave (MW). Radioactivity becomes challenging without a transmitter fixed at a station. Electromagnetic waves are sent and received by radio equipment to operate. An extremely fast-moving electrical current is what makes up the radio signal. An electronic gadget called a receiver picks up radio waves and signals that are transmitted by a transmitter. This field is broadcast by a transmitter using an antenna; a receiver picks up the field and converts it to the audio heard on a radio. The transmitter's job is to change the message signal generated by the information source into a format that can be transmitted across the channel.
- b. **The Microphones:** The microphones have a significant impact on how radio programs are recorded. The job of the Mic is to transform sound into an electrical signal that fluctuates in accordance with the sounds selected. The signal is subsequently transmitted to the recorder after being amplified by an amplifier. Prior to the development of modern media recording devices, program recording was analog; now it is digital. This advancement may prevent recording from being affected by the hiss and distortion present in previous analog tape recorders.



Microphones

The sound output of a program is regulated and amplified by the microphone. A transducer or device that translates changes in sound pressure in a sound wave into equivalent changes in electrical current in an electric circuit is known as a transducer. To put it another way, a microphone can be thought of as a device that converts sound energy into electrical impulses. In order to make these signals acceptable for modulating waves and loud speaker hertz, an amplifier amplifies them further. A microphone is a device that transforms or turns sound energy into electrical energy, according to Asemah and Yaroson (2009). You might have used a microphone in the past without being aware of the variations and how they function in various settings. Basically, there are two ways to distinguish between microphones:

- a. The pickup pattern
- b. The materials they are made with

Pick Up Pattern: Microphone can be made so that they pick sound from one, two or all directions. Let us identify some of the microphones with these pick-up patterns.

- i. ***Uni-Directional Microphones:*** This microphone only picks up sound coming from that one direction. The opposite side of this type of microphone is dead. The ability to distinguish between undesired sounds gives it an edge over the competition. This microphone only picks up sound coming from the direction indicated by its name. Your voice gets picked up as you speak in front of it. Your voice won't be effectively picked up if you talk into the other side of the microphone. This kind of microphone is used by newsreaders, presenters, and announcers in radio studios. You must be careful when using a microphone because it is quite sensitive. You should speak while maintaining the proper distance from it. Your voice won't sound decent if you don't. Even if you turn a piece of paper or inhale deeply, the microphone will pick up that sound, which will have an impact on your program or speech.
- ii. ***Bi-Directional Microphones:*** Because the diaphragm is exposed to air on both sides, this microphone only picks up sound coming from the front and the back. The voice or sound is picked up from two directions in this instance as well, as the word (bi) suggests. You can use this kind of microphone to record an interview in a radio studio.

- iii. ***Omni-Directional Microphone:*** selects sound coming from every angle. It responds identically to sound coming from all directions and gauges air pressure through sound waves. The term "omni" might be well known to you. When we use the term "omnipresent," we indicate that God is "present everywhere." An omnidirectional microphone, on the other hand, captures sound from all angles. This style of microphone is utilized when several voices are present in a single show, such as a radio debate or radio play.

Materials they are made with

Other microphones can be identified with the material they are made up with. They are broadly classified into two, which are: the pressure microphone and the velocity microphone. These two types are explained and described below:

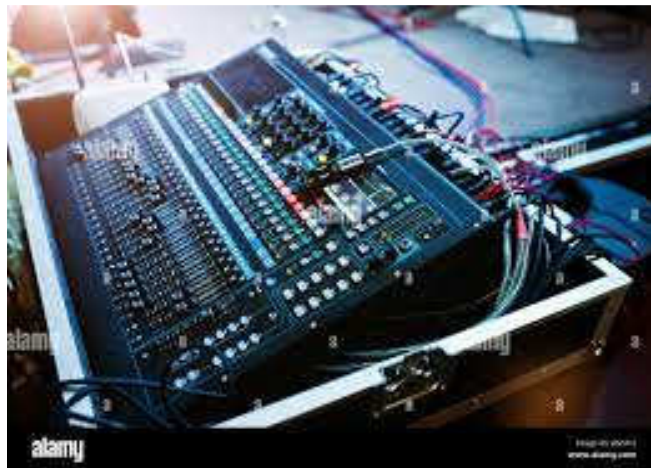
- i. ***The Pressure Microphone:*** contains a thin metal diaphragm structured somewhat like the head of a drum inside a rigid frame. This diaphragm is part of the electric circuit so that when sound waves strike, the diaphragm, it vibrates. This vibration produces corresponding signals that flow into the circuit system.
- ii. ***The Velocity Microphone:*** Has a very tight ribbons of aluminium foil loosely suspended in a strong magnetic circuit so that when sound waves touch the ribbon, it vibrates, generating different amount of current inside the ribbon. The condenser and dynamic microphones are examples. They can give very high sound quality though expensive. They can be used for outside recording or broadcasting.

In addition to the types of microphones already covered, there are numerous more microphones made for specialized uses. These microphones are available in various lengths and sizes. If you watch television shows, you could see a little microphone attached to the collar. This is a unidirectional microphone that is referred to as a lapel microphone. Radio often does not employ these mics. Then there are the lengthy "gun microphones," which are employed in sports production. Frequently, these microphones are omnidirectional. Mics that are cordless are also available. They may have been utilized in theatrical performances. They are not connected to anything by cables or wires. They contain a tiny transmitter that can broadcast sounds to an amplifier. Let's talk about a handful of these specialized microphones:

Lavalier: Cables or wires are not used to link them to anything. They have a tiny transmitter inside of them that can transfer audio to an amplifier. Here are a few of these specialist mics that we will discuss:

- **Noise cancelling microphones:** In noisy environments, such as athletic events, where the loudest noise may coincide with the greatest demand for clarification by the commentator, microphones are frequently required. Giving him an omnidirectional microphone and letting him manage the balance between voice and background noise is one way to solve this problem.
- **Bass-Tip-Up:** the selective emphasis of bass, which occurs when a microphone responding to pressure gradients is placed where there, is a substantial reduction in sound intensity between the two points at which the sound wave is sampled. It is most noticeable when the microphone is close to the source.

c. Audio Console: Every radio broadcast production relies heavily on the audio console. It is the most important piece of equipment in the production facility and is also known as the control board. For new announcers in particular, the complicated network of its switches, knobs, meters, and even a computer, makes it scary. The audio console, according to Apuke (2011), is a piece of audio amplification equipment. This implies that the sound can be enhanced via the console.



Digital audio console

Source: <https://www.alamy.com/stock-photo-digital-mixing-console-sound-mixer-control-panel-closeup-of-audio-130435638.html>

Idebi (2008) asserts that the console serves as a conduit between the recording channels and the microphone. It has switches, buttons, equalizers, and faders that are used to control and modify signals. The mixing console includes numerous input and output points, many of which are now digitally controlled. Despite the development of contemporary technology, the console remains a key piece of machinery in the majority of manufacturing facilities. The majority of stations' broadcast consoles are built and operated in a pretty simple manner. The three main tasks of the console board, according to Reese et al. (2006), are to mix, amplify, and route audio. The operator can choose any input or a combination of inputs using the console. The incoming audio stream is then amplified by the control board to the proper volume. Amplification refers to the ability to adjust the level of an audio signal passing through the console in response to changing circumstances. Your initial task should be to research the functions and applications of various radio studio equipment the next time you find yourself in a radio station.

d. Tape recorder: Depending on the type of program or location, this recording device can record sounds. Since Valdemar Poulsen's initial attempt to record sound on piano wire attached to a hand-turned drum in 1898, the recording industry has advanced significantly. Modern camcorders, minidisc players, and solid-state recorders all allow users to create and edit high-quality digital recordings directly on computers of any size and design. We thank new technology for enabling reporters of today to report live, studio-quality stories via satellite link or mobile phone, which can then be played directly on television or uploaded to the internet. Miniaturization has enabled today's reporters to report from the front lines of breaking stories without being hindered. At the individual level, computer editing programs let you access your recordings at any time, eliminating the need to play back recordings to select the section you want to alter. To the nearest thousandth of a second, recordings can be cut, timed automatically, sped up or slowed down digitally, sweetened by adding bass or treble, and even looped endlessly—which is very helpful for sound effects. Actuality cuts from news stories can be saved immediately in the station computer and played on air with the press of a button. Today, welcome to the future! However, let's return to the fundamentals before we go too far.

e. Patch panel: This can be found in the control room. The patch panel consists of a number of jacks that are connected to various locations in the control room. Similar to how previous telephone exchanges connected phones with cords, a signal can be transferred from one location to another using a patch cord. The patch can be used to connect any source to the console or, in an emergency, to transport audio around faulty

equipment. I also suggest visiting a radio station local to you to see things for yourself, in addition to broadening your readings beyond the course sections.

f. Monitor Speakers

The capacity to hear what is being done is crucial to any production. The producer can thoroughly assess the recording or broadcast's quality thanks to a suitable monitor system. It allows for changes and modifications to be made for a better software output.

g. Turntable

As long as there are two or more turntables, the engineer can cue one record while another is playing.

h. Cartridge Tape

For announcements, music, advertising, and news items, broadcast stations use cartridge. Additionally, they are helpful in the creation of music and sound effects.

i. Equipment in the Field

You must understand that radio station equipment is not just housed in the studio; we also have what is referred to as equipment in the field. They might also be referred to as outside broadcast equipment. They are known by this name since they must be utilized outside of the studio. However, that doesn't mean you can't use them in the studio because you could need them when you're covering events outside. Modern broadcasting has benefited from advancements in digital media technology in that users can utilize the Internet to transmit text via e-mail or digital audio reports and interviews regardless of how far they are from the station. This mode of communication with a global network of news correspondents is mainly used by the major broadcasting companies.

The only equipment necessary to obtain completely edited and packaged interviews and reports immediately on-air from anywhere in the world is a digital recorder, laptop or notebook, and a cell phone - or better yet, a satellite phone. Although the high-tech option might sound appealing, a reporter working away from home quickly learns to rely on himself or herself when it comes to technological equipment. Low-tech solutions frequently end up saving the day. That is to say, there is a backup for everything. Reporters with experience rely on things like:

- Battery recording machines
- Robust Omni microphones with built-in windshield.
- Small folding microphones stand for use on a table.
- A lip microphone to exclude untreated room acoustics.
- One long microphone cable.



1.4 Self-Assessment Exercise

1. The _____ is the functional base for programme production.
2. In radio broadcast, the listener depends on _____ to be able to hear clearly and accurately.
3. The _____, _____, _____, _____ are among the tools of the trade in radio production.
4. _____, _____, _____, _____ are part of the technicalities of radio broadcasting.
5. The _____ is a necessary component of all electronic devices such as cell phones, radio stations etc
6. _____ works by transmitting and receiving electromagnetic waves.
7. _____ is an electronic device that receives signals and radio waves that are transmitted by the transmitter.
8. The function of transmitter is to _____ produced by the source of information into a form suitable for transmission through the channel.
9. The duty of a Microphone is to _____ that varies in relation to the sounds picked.
10. Microphones can basically be distinguished by the _____ and _____

Attempt the following exercises by choosing the right option of either True or False:

11. Microphone can be made so that they pick sound from one, two or all directions.

True or False?

12. Uni-Directional Microphones picks sound from all direction. **True or False?**
13. Bi-Directional Microphones picks sound from only one direction. **True or False?**
14. Omni-Directional Microphone picks sound from only two directions. **True or False?**
15. The Other type of microphones recognized by the Materials they are made with can be classified into two. **True or False?**
16. **Lavalier** is a microphone hung on clothing at the leg of participants in a radio show. **True or False?**
17. The audio console is not an important element in a radio broadcast production. **True or False?**
18. The audio console is also called the control board. **True or False?**
19. Valdemar Poulsen was first captured sound on piano in 1898. **True or False?**
20. Equipment in the field cannot be used inside the studio. **True or False?**



1.5 Summary

Radio broadcasting equipment will continue to advance in the face of technological development. As an essential element in programme production, the lack of it in any radio station would definitely affect effective programming in the face of competitive media environment. As the saying goes, a broadcast media in a knowledge-driven society is the one equipped with the state-of-the-art media technologies. In this unit, you have learnt about radio studio equipment and how they work. You were told that the radio studio is room where transmission of people-oriented programmes took place via a radioactive wave. Equipment such as the transmitter, microphone, tape recorder, radio console, patch panel, monitor speakers, turntable and cartridge can be found in this studio. The unit discussed different categories of microphone and their uses according to the type of programme and the environment where such programme can be produced.



1.6 References/Further Readings/Web Sources

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1.7 Possible Answers to Self-Assessment Exercise(s)

Fill in the blanks with appropriate word/s:

1. The studio is the functional base for programme production.
2. In radio broadcast, the listener depends on sound to be able to hear clearly and accurately.
3. The studio mixer, microphones, computers, recorders are among the tools of the trade in radio production.
4. Editing, fading, control of levels, sound quality are parts of the technicalities of radio broadcasting.

5. The transmitter is a necessary component of all electronic devices such as cell phones, radio stations etc
6. Radio works by transmitting and receiving electromagnetic waves.
7. Receiver is an electronic device that receives signals and radio waves that are transmitted by the transmitter.
8. The function of transmitter is to convert the message signal produced by the source of information into a form suitable for transmission through the channel.
9. The duty of a Microphone is to convert sound into an electrical signal that varies in relation to the sounds picked.
10. Microphones can basically be distinguished by the pickup pattern and the materials they are made with

Attempt the following exercises by choosing the right option of either True or False:

11. Microphone can be made so that they pick sound from one, two or all directions.
True
12. Uni-Directional Microphones picks sound from all direction. False
13. Bi-Directional Microphones picks sound from only one direction. False
14. Omni-Directional Microphone picks sound from only two directions. False
15. The Other type of microphones recognized by the Materials they are made with can be classified into two. True
16. Lavalier is a microphone hung on clothing at the leg of participants in a radio show. False
17. The audio console is not an important element in a radio broadcast production.
False
18. The audio console is also called the control board. True
19. Valdemar Poulsen was the one who first captured sound on piano in 1898. True
20. Equipment in the field cannot be used inside the studio. False

Unit 3: Structure of Radio Station

Unit Structure

- 1.1 Introduction
- 1.2 Learning Outcomes
- 1.3 The Structure of a Radio Station
- 1.4 Self-Assessment Exercises
- 1.5 Conclusion
- 1.6 References/Further Readings
- 1.7 Possible Answers to Self-Assessment Exercise(s)



1.1 Introduction

No organization or company works without a proper organizational structure. The main driver of this structure constitutes the personnel. Therefore, a personnel structure in the broadcast station is such that there is a chain of control and unity of command. This means that some people are superior to others; they issue out instructions, direct and monitor others with a view to achieving overall objectives of the station or organization. All these are done through the manner the organisation is structured.



1.2 Learning Outcomes

At the end of this unit, you should be able to understand:

- a. The structure of radio station
- b. How the administrative department works



1.3 The Structure of a Radio Station

A typical radio station is like any media organisation. As an organisation, there are structures through which the organisation is run. These structures define the roles and responsibilities of each person working in the organisation. It also defines the place of power and authority as it states the relationship between one person and the other in terms of who takes order and who is ordered. Below are common structures and unit of a radio station.

- a. Administrative Department:** Administration involves coordination of affairs in any organization, company or firm. This crucial department is responsible for a wide range of tasks related to planning and monitoring. The department coordinates the efforts of all other departments into one whole. This department is in charge of recruitment, welfare, promotion, development, discipline, and demotion or dismissal of staff of the media house. The department, according to Nwanwene (2005) is headed by a director who is in charge of hiring and firing of staff, transfer, promotion, labour relations and day-to-day administration of the station. This department has the following units:
- **Accounting:** It is in charge of collecting accounts, distributing the operating budget, handling sales contact, etc.
 - **Payroll:** This handles the monthly payroll of all personnel
- b. Programmes Department:** The department is responsible for producing a number of the station's programs. It houses presenters, producers, and research assistants. The Programmes Director, who is in charge of the station's audio, comprising news, music, and public affairs, is the department's leader, according to Asemah (2011). Together with the production and news departments, the programs department purchases and arranges the content that the public consumes. This helps the sales department to generate cash, which in turn enables the general administration department to streamline station operations. The department is tasked with creating enough programming to last the full broadcast day, making it possibly the most difficult job in broadcasting.
- c. News and Current Affairs Department:** The burden of gathering, analyzing, and distributing news and other reports about current events to its audience falls on this department. According to Ajidahun (2007), the department employs people who work as reporters, editors, drivers, cameramen, typists, etc. The director of news is the chief. We also suggested that you visit any nearby radio station during this course and speak with the managers to stay current on how these departments operate.
- d. Engineering Department:** All technical facilities are in good working order thanks to this department. The transmitter, electrical devices, and vehicles used by the station are all controlled and maintained by it. The chief engineer oversees the

department, which is frequently staffed by assistants, mechanics, electricians, and machine operators in addition to a deputy and other staff members.

- e. **Accounts/Finance Department:** The department oversees all financial transactions involving the station; as a result, it prepares and pays salaries and benefits and advises the station on financial issues including budgeting. It maintains records of all financial activities for the business, including personnel salaries, wages, and benefits. It ensures that any money owed to the firm is collected, keeps it safe, and keeps the company's relationship with its lenders intact. It is also in responsibility of making purchases and ordering supplies, performing an internal audit of the business's books, and keeping an inventory of all firm assets.
- f. **Commercial Department:** The main goal of this section is to raise money to support the station's continued operation and existence. As a result, the department solicits advertisements, makes announcements, looks for program sponsorship, and engages in other activities that will bring in money for the company. The department occasionally works with customers to write advertising text. One of the radio station's main revenue generators is this division. It was about competing for radio space with interested businesses and marketers. A manager who is a component of the company's management team is in charge of the department.



1.4 Self-Assessment Exercise(s)

Fill in the blanks with appropriate word/s:

1. Administration involves _____ in any organization, company or firm.
2. The administrative department is in charge of _____, _____, and _____ of staff in a media house.
3. In the administrative department, the director is in charge of _____ and _____ of staff.
4. The programmes department handles the _____ of various programmes that are carried out by the station.
5. The programmes department works in conjunction with the _____ and _____.

6. The news and current affairs department is saddled with the responsibility of _____, _____ and _____ news and other reports in current events to its audience.
7. The maintenance of the transmitter, electrical appliances, and cars meant for the station is handled by the _____.
8. Payments of _____, _____, and all matters concerning budget planning are handled by the accounts and finance department.
9. The commercial department of a radio station exists to raise _____ that will help in the continuous _____ and _____ of the station.
10. It concerned with bidding _____ with interested _____ and companies alike.



1.5 Conclusion

As we have earlier pointed out, no organisation, firm or company is expected to function better without a well thought out structure to monitor its affairs. Having this structure represents a compass for guiding and running the affairs of any organisation. Therefore, a personnel structure in the broadcast station requires that there is a chain of control and unity of command. This means that in terms of power and authority. some people are superior to others; they issue out instructions, direct and monitor others with a view to achieving overall objectives of the station or organization. In this unit, you have learned about the structure of radio station as well as various departments involved in running a radio station. Departments such as administrative, Programmes, News and Current Affairs, Engineering, Account, and Commercial Department were clarified in relation to how they function. Taking a walk to any radio station around you and availing yourself the opportunity to read recommended books will help you to understand this course better.



1.6 References/Further Readings/Web Sources

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1.7 Possible Answers to Self-Assessment Exercise(s)

Fill in the blanks with appropriate word/s:

1. Administration involves coordinating the affairs in any organization, company or firm.
2. The administrative department is in charge of recruitment, welfare, and promotion of staff in a media house.
3. In the administrative department, the director is in charge of hiring and firing of staff.
4. The programmes department handles the production of various programmes that are carried out by the station.
5. The programmes department works in conjunction with the production and news departments.
6. The news and current affairs department is saddled with the responsibility of collecting, processing and disseminating news and other reports in current events to its audience.
7. The maintenance of the transmitter, electrical appliances, and cars meant for the station is handled by the engineering department.
8. Payments of salaries, allowances, and all matters concerning budget planning are handled by the accounts and finance department.
9. The commercial department of a radio station exists to raise funds that will help in the continuous transmission and survival of the station.
10. It concerned with bidding air space with interested advertisers and companies alike.